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Beginning Conducting Curricula: Building Course Objectives upon the Foundations of Aural Image and Natural Body Movement

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BUILDING COURSE OBJECTIVES UPON THE FOUNDATIONS OF AURAL IMAGE AND NATURAL BODY MOVEMENT

by

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Beginning conducting textbooks are structured so as to privilege the mastery of generic conducting gestures over the foundations of developing an aural image through score study which in turn stimulates effective and natural body movement. Rather than deriving motion from an aural image, students are expected to show proficiency with generic gestures applied to score markings. In learning these gestures, students not only struggle to develop coordination and effective movement, but they also fail to recognize inorganic and unhealthy movement habits and how these influence performers.

Rather than structuring a course around generic techniques, this document proposes to start with what is foundational to the art: the music represented in the score. By beginning with score study, students will develop an aural image of the music. Descriptors like *quick* or *sustained,* which students generate from their aural images, can then relate to principles of body movement codified by Rudolf Laban and Frederick Alexander. With the aural image in their minds and an understanding of natural movement principles, students can begin to move in ways that will effectively influence ensemble members. Specific technical skills, like conducting metrical patterns, can then be applied to refine and focus the movement that students generate from their internalization of the score. Revising the sequence and emphasis of the components of

conducting pedagogy will help students effectively and efficiently acquire and develop skills needed to influence performers toward an aesthetic musical experience.

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CHAPTER ONE

INTRODUCTION TO THE STUDY

Beginning undergraduate conducting instruction often lacks a connection between the foundations of an established aural image and natural and effective body movement. It is through the process of studying the score that conductors develop an aural image of the piece, and it from this image that conductors should derive nonverbal means of influencing an ensemble. An understanding of how movement relates to an aural image comes with the foundational knowledge of how the human body moves in general, how one perceives to be moving, and how one is observed in actuality by others.

For the purposes of this study, conducting is defined as the act of intentionally influencing the sound of an ensemble towards an established aural image using nonverbal means.[1] An aural image is an audiated conception of the written score. Score study in this paper refers to the process of translating abstract notation and terms into an aural image.

Problem Part 1: Inadequate Emphasis on Score Study and Aural Image Development

A significant problem with undergraduate conducting curricula is the inadequate emphasis on score study as a means for developing an aural image. The educational scholar Howard Gardner advocates for creating curricular objectives around the "habits

[1] This definition is an adaptation from Carolyn Barber's definition as used in "Influencing Sound: Myths, Metaphors, and Musicianship" (2004), 33. "Conducting is the act of influencing, by design, the sound of an ensemble using nonverbal means."

and concepts that reflect the best contemporary thinking of the domain."[2] Conducting courses, then, should encourage students to learn the habits and skills of experienced and respected conductors.

Although disagreements in the field of conducting are prevalent, the importance of score study is rarely argued. Experienced and respected conductors and pedagogues agree that an aural image of the score is essential before a conductor can effectively lead a rehearsal or a concert. It is through the process of score study that the conductor develops an aural perception of the piece. And it is only after an aural image is developed that a conductor is able to lead an ensemble effectively towards the production of this sound. If score study is foundational to respected conductors in the field, then it also should be a foundational objective for conducting courses of all levels.

Problem Part 2: Misunderstanding Body Movement

Few conducting textbooks adequately address body movement in general. All conductors, but especially beginners, could benefit from a vocabulary and an understanding of body movement principles. Since people have been moving for their whole lives, it may be falsely assumed that students accurately understand how the body moves. Evidence of this false assumption appears in the fact that people carry tension without knowing it until it hurts and possibly creates physical injury. Knotted or cramped muscles or aching backs after a rehearsal of playing or conducting validates this point. On a much more subtle level, conductors may not realize how their motion actually influences the way players or singers breathe and move. In the same way that wind

[2] Howard Gardner, *The Disciplined Mind: Beyond Facts and Standardized Tests, the K-12 Education that Every Child Deserves*, Rev. ed. (New York: Penguin Books, 2000), 116.

players need to learn to move air effectively as a first step in producing sound, conductors need to learn to move their bodies effectively with uninhibited intention.

Instructors may not realize the misunderstandings that students have about where movements originate and what movements actually look like to others. William Conable explains that "musicians do complex moving as part of the profession, but often receive little or insufficient instruction on the specific movement aspects that create the music."[3] He also proposes that humans have a kinesthetic sense that has significant impact on ones' perception of tension, freedom, and balance.[4] The kinesthetic sense is addressed much less than the sense of touch, smell, or hearing, and therefore, is much less understood. Through the normal course of life, people develop habits that may feel right, but in actuality may not allow them to move in the balanced and uninhibited fashion that they did as toddlers. A misperception of the true design of the body structure and repetition of inhibited movement may distort the accurate kinesthetic sense of freedom and balance. For example, a misunderstanding about the skull's balancing point on the spine can lead to unnecessary tension in the neck that will transfer also to the shoulder and arm muscles. Consequently, conductors may deliver undesirable messages through their motion. In addition, musicians with an unclear or inaccurate kinesthetic sense may either suffer from technical limitations or undue tension which overuses certain muscle groups causing pain or injury.[5]

Because conductors work with nonverbal communication, the ability to talk about and analyze movement is essential. Thanks to the work of Rudolf Laban, we have not

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[3] Barbara Conable and William Conable, *How to Learn the Alexander Technique: A Manual for Students*, 3rd ed. (Columbus Ohio: Andover Press, 1995), 132.
[4] Ibid., 19.
[5] Ibid., 132.

only a vocabulary relevant to specific movements, but a method by which we can break movements down into component elements and actions. Specific movements can be described and learned. An understanding of these principles can assist beginning conductors in not only thinking about their motion, but in choosing ways to move.

Problem Part 3: Generic Gestures Learned Apart from Sound

A third problem with undergraduate conducting curricula is the introduction of generic technical gestures without reference to sound and then the application of these generic gestures to sound. These generic gestures are applied to metrical markings rather than derived from an aural image. Pattern diagrams came with the advent of essays and handbooks on conducting from authors like Hector Berlioz and Hermann Scherchen. On one level, such patterns are helpful in providing metrical information to ensemble members, but on another level, students begin to rely on rigid patterns disconnected from specific sounds. Conducting then becomes a visual rather than an aural art form.[6] In *Evoking Sound,* James Jordan explains that if conducting is taught merely as geometric gestures in the air, devoid of sound, then "gestures take on a meaningless and detached role to the music making process."[7] Conductor and pedagogue Harold Farberman agrees: "We impose the same repetitive, nonmusical, metric patterns on every measure of every kind of music, despite its changing content. In the cold light of day, this seems senseless... Conductors must be bold enough to create imaginative physical gestures

[6] James Mark Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996), 86.
[7] Ibid., 97.

derived from the music."[8] Wilhelm Furtwangler, writing much earlier, makes similar comments that are still applicable to current conducting courses.

> Incidentally, there is nowadays a conducting technique which is taught in books and is practiced everywhere- a standardized technique, as it were, which produces a standardized orchestral sound. It is the technique of routine whose aim is simply precision. Here something which should be a natural prerequisite to the proper leading of every orchestra is made into a final purpose, an end in itself. Such a technique will never really do justice to the true requirements of music. Something summary, mechanical, will always adhere to it; the "apparatus" burdens the spirit and chokes it.[9]

It must be remembered that music is an aural experience. Conducting should always be related to and inspired by the specific sounds of specific pieces rather than standardized gestures. Students that apply generic patterns to a score only provide limited influence and direction for an ensemble.

Reasons for the Problems

These three problem areas illustrate some of the disconnections between the habits and practices of respected conductors and the objectives and activities of beginning conducting textbooks and courses. The reasons for these disconnections are diverse and in some cases legitimate. Instructional time is one of the biggest determinants that limits and guides course objectives. Compared to a mentorship or apprenticeship model for conductor training in the opera houses of Europe, a two-semester course pales in comparison. In contrast to private instruction on primary instruments that may easily span ten to twelve years before one enters the field as a professional performer, conducting instruction is extremely limited. The objectives covered in a beginning conducting course

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[8] Harold Farberman, "Beating Time: How Not to make Music," *Music Educators Journal* 88, no. 3 (November 2001), 40.
[9] Carl Bamberger, *The Conductor's Art.*, 1st ed. (New York: McGraw-Hill, 1965), 207-208.

must take into account how many further courses will occur in the sequence. Multiple courses will naturally allow more opportunities to explore specific topics in depth and to spend more time with each objective.

Regardless of the time spent in conducting courses, many assumptions are made about students' abilities as they begin their conducting study. In his document, "Practices in teaching of instrumental conducting at the undergraduate level among colleges and universities in the upper Midwest," Brian David Runnels concludes that "music theory, ear-training, music history, form and analysis, orchestration and other requisite subjects must be assumed to be in the student conductor's background. The student conductor must draw upon his or her varied backgrounds, bodies of knowledge, and understanding to adequately execute the many responsibilities of the position."[10] Runnels believes these assumptions are necessary because it would be unrealistic to expect a conducting course to cover the broad spectrum of musical knowledge for the position. However, it is the responsibility of a conducting teacher to draw connections between the art of conducting and ear-training, music history, form and analysis, and orchestration. The importance of mastery of content and skill from all courses influences a student's ability to succeed as a conductor. Simply teaching the technical aspect of conducting fails to establish the importance and connection of theory, and history, and ear training to the conductor's role. Technique is only a means of passing along the knowledge gained from applying theory and history knowledge and ear training skill to the study of a score.

Another reason for the disconnection has to do with what can easily be taught and assessed within a given time frame. Teaching and assessing gestural patterns is

[10] Brian D. Runnels, "Practices in the Teaching of Instrumental Conducting at the Undergraduate Level among Colleges and Universities in the Upper Midwest" (DMA diss., University of Michigan, 1992), 124.

manageable and easily broken down into incremental steps. Assessing one's knowledge of the score and assessing one's ability to transfer this into gesture is much more difficult and subjective. However, instructors must not disadvantage student learning simply because of the ease in administering and grading course objectives. A solid philosophical foundation should underlie all course objectives.

Purpose of this Study

An alternative model for the beginning conducting course will establish a hierarchy of objectives grounded in principles of aural image development and natural body movement. Rather than structuring a course around techniques that are easily taught and assessed within a limited time frame, this course will build upon the aural conception of the score. Along with this, students need a fundamental knowledge of how the body moves and how an aural image can be transferred into movement. This approach to the sequence and emphasis of instruction may help students better acquire and develop the skills needed to influence musical performance effectively through their movement.

This approach is not new, but is rarely put into practice in beginning conducting courses. In the preface to the book *Guide to Score Study,* Frank Battisti and Robert Garofalo state, "Experience has shown that many novice conductors learn the craft of conducting before they learn how to study a score. This reversed learning sequence often creates a peculiar situation where a neophyte conductor begins to conduct an ensemble before he or she has developed an interpretive mental image of the music."[11] James

[11] Frank L. Battisti and Robert Garofalo, *Guide to Score Study for the Wind Band Conductor* (Ft. Lauderdale, FL: Meredith Music Publications, 1990), iii.

Jordan makes a similar statement in his text *Evoking Sound*. "Many conducting texts first teach technique, i.e., the movement of the limbs to specific geometric patterns. The preparation, as it were, of the [internalized aural image] of the person is not dealt with… From the onset, conducting must be from the inside out rather than from the outside in."[12]

By starting with score study, students will develop an aural image of the music (however simple or complex the piece may be). From the aural image they will begin to verbally describe the music. Descriptors that students generate from their aural image, can then relate to body movement terms codified by Rudolf Laban, and Frederick Alexander. With the aural image in their heads and an understanding of general movement principles, students can then begin to move in ways that will effectively influence others. Without imposing movement rules at the beginning, students will have freedom to let the music move from the inside out. Specific technical skills such as patterns can then refine and focus the movement that students have already generated from the aural perception of the score.

[12] Jordan, *Evoking Sound*, 60.

CHAPTER TWO

REVIEW OF TEXTBOOKS AND CONDUCTING LITERATURE

Problems with sequence of instruction in many beginning conducting courses reflect the layout and sequence provided by the common textbooks. The following review will show that most of the textbooks on conducting give a much greater emphasis to basic technique than to score study and aural image development. Almost all of the textbooks place score study as a chapter late in the book, if at all. While the sequence of a book may not be followed by course instructors, a survey of undergraduate instrumental conducting curricula by Fred David Romines showed a bias about curricular sequence with a strong majority of beginning conducting instructors (94-100%) surveyed believing that basic time-beating technique should be presented and emphasized in the beginning conducting course.[13] A different study, "Using classroom assessment technique to improve teaching score study in the undergraduate conducting class: an exploratory study," by Thomas Brandt also indicates that "the importance of score study in the conducting process is almost impossible to dispute. Nonetheless, many conducting texts present material on gestural technique exclusively and often at the expense of a section on score study."[14]

Thirteen conducting textbooks were examined in regards to the sequence of topics and the emphasis on score study and general body movement. Authors include Max Rudolf, Elizabeth Green/ Nicolai Malko, Donald Hunsberger and Roy Ernst, Joseph Labuta, Emil Kahn, Frederik Prausnitz, Daniel Kohut and Joe Grant, Robert Demaree and

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[13] Fred David Romines, "A Survey of Undergraduate Instrumental Conducting Curricula," *Journal of Band Research* 38 (2003): 87.

[14] Thompson Brandt, "Using Classroom Assessment Techniques to Improve Teaching Score Study in the Undergraduate Conducting Class: An Exploratory Study," *Dialogue in Instrumental Music Education* 21, no. 2 (1997): 83.

Don Moses, James Jordan, Kenneth Phillips, Douglas Stotter, and Wayne Bailey. The Rudolf text starts the modern era of conducting instruction and therefore is the first book examined. The Green text follows a similar vein to Rudolf but uses a more succinct layout that more efficiently addresses collegiate courses. Hunsberger and Labuta then follow as texts commonly used by collegiate conducting instructors. All of these texts have weathered multiple editions and have earned the respect, at least through their use, from conducting instructors. The rest of the texts are listed and discussed based on their publication date. Except for Kahn's, all remaining texts have only one edition and they have a varying level of use in the classroom. The last two texts by Stotter and Bailey represent some of the newest material published.

All of these reviews will discuss how the problems listed above may be implicit from the textbooks themselves. Strictly following the sequence and emphasis provided in each text may lead to a course with objectives that neglect the foundations of aural image and natural body movement.

Max Rudolf's *The Grammar of Conducting*

Rudolf's preface shows that his intentions in authoring *The Grammar of Conducting* are admirable.

> At the risk of being judged a curmudgeon, I still see some conductors satisfied with "keeping things together," others whose gestures may be meaningful for the audience but not for the players, and again others who never made an effort to explore, realistically, the exact relation between gesture and response. We should not forget that musicians, once they know "what the conductor wants," will adjust to even the most awkward gestures! There has been no change, however, in the feeling that I expressed at the end of my preface to the *Grammar's* first edition: "If my

> book will contribute to the education of genuine conductors and diminish the number of time beaters, I shall feel amply rewarded.[15]

Given Rudolf's goal to 'diminish the number of time beaters,' it seems somewhat ironic that his text begins with the basic gesture of beating time. The first chapter's title, "The Neutral-Legato Pattern" immediately implies a generic gesture. Of the thirty-five chapters in this text, the first thirteen are devoted to basic techniques with explanations and illustrations of patterns. The second part of the text applies modifications to the basic patterns and adds an extended chapter devoted entirely to the handling of fermatas and breaks. Part Three of the text covers a broad spectrum of execution and performance issues and Part Four discusses interpretation and style. Of these thirty-five chapters, only chapter 27 is dedicated to score study. This falls very late in the text and gives significantly less time to this crucial subject. As each pattern is introduced, there are short musical excerpts provided as examples of where such a pattern may be effective. Rudolf assumes that the student has an aural concept of each of these musical examples, but does little to establish a connection between the generic pattern and the provided excerpt.

It is interesting to note Rudolf's philosophy about education in general.

> Education is not to make anything of anybody but simply to open the minds to go from cocksure ignorance to thoughtful uncertainty…. it is indeed the mark of a true educator to instill in students a thirst for knowledge that will make them seek for a wide range of information beyond what they have learned in school. In other words, the most essential aim of education must be to teach students how to study on their own.[16]

This is an admirable philosophy, but the text does little to nurture this view. Rudolf does not start with a method of study, but rather a set of prescribed gestures to imitate and

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[15] Max Rudolf, *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*, 3rd ed. (New York: Schirmer Books, 1994), xiii.
[16] Ibid., 412.

develop. There is no instruction on how to derive gesture from specific musical examples or how to open students' minds and fill them with the desire to seek further information.

In defense of Rudolf's sequence, one must acknowledge his background. He was not trained in a conservatory as a conductor, but rather climbed a ladder of experience as a piano player and opera coach. Through coaching singers and performing classic works in the opera houses of Europe, Rudolf gained a thorough knowledge of many musical scores. When his interest turned to conducting, he had only to establish the technical aspects. It is from this viewpoint that Rudolf writes, and therefore, certain assumptions about the previous training and experience of his readers lead him to dive right into the issue of technique. The large number of short musical examples and the cited examples also support Rudolf's assumption about an existing familiarity with the orchestral repertoire.

Elizabeth Green and Mark Gibson's *The Modern Conductor*

> Elizabeth Green places this credo at the beginning of her text, *The Modern Conductor*:
>
> > Music lives only when the notes fly off the page and soar into glorious sound.
> >
> > The performer, the conductor, releases them from bondage through his or her feeling for their message, through the power of the imagination, and by means of the physical technique one devotedly acquires.
> >
> > We build the technique *only* to ensure that our music can achieve its unforgettable moments, evanescent as they are, before once more returning to its prison of impatient silence.
> >
> > The most profoundly inspiring performances of a lifetime were those where the performer's technique was so superb that we forgot it

> existed. Music spoke its own language in its own way, uninfluenced by human frailty.[17]

Green and Gibson follow a direction similar to Rudolf, but contain a better balance between technique and score study. To back up the position that technique exists only to ensure that the music comes alive, half of the book is devoted to score study techniques thanks to some expansion in this area by Mark Gibson in the most recent edition. This material appears, however, only after basic technique has already been covered. Green states in the preface that "our hands will learn whatever we teach them. As our skills mature, the time ultimately arrives when our musical thoughts appear in our gestures, but only if the training has taken place. Practicing the exercises strengthens the 'neural pathway' from brain to hands."[18] By starting with technique, like Rudolf, there is an assumption that "our musical thoughts" already exist in the inner ear. Although this may be the case with conducting students at the University of Michigan (Green's longtime institution), this may be a false assumption about the majority of the students in beginning conducting classes.

This textbook has survived seven editions and prominent use in the classroom because of its success in training students. Green also says in the preface, "the efficacy of Malko's eleven 'physical exercises' (the development of independence in the left hand and the ability, manually, to speak a language clearly understood by the players) has been made apparent by the professional successes of young conductors who have devoted serious practice to the development of their manual technique as well as to their musical

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[17] Elizabeth A. Green, *The Modern Conductor: A College Text on Conducting Based on the Technical Principles of Nicolai Malko as Set Forth in His the Conductor and His Baton*, 7th ed. (Englewood Cliffs, N.J.: Prentice-Hall, 2004), xv.
[18] Ibid., xiii.

skills."[19] It is important to emphasize the last point about developing manual technique *as well as* their musical skills. Successful students not only pursue the technical aspect prescribed in the text, but also the section on score study. It would be recommended in using this text to begin with the score study section or at least develop the technical skills and the score study skills concurrently.

Elizabeth Green and Nicolai Malko's *The Conductor and His Score*

Nicolai Malko wrote *The Conductor and His Score* as a sequel to *The Complete Conductor* to be studied in an advanced class. Malko saw "baton technique as the 'grammar' and the score study as the 'syntax' of the language, the latter elevating the grammar to literary heights, abstracting from the printed symbols the deeper meaning behind them."[20] This comment leads to the conception that one starts with basic gestures that then need to be elevated to gain actual meaning. This is problematic because conducting gestures are not symbolic and do not carry meaning in the linguistic sense. It is also more effective to simply begin with an influential motion.

Although this text is primarily about the score, it contains an interesting section explaining the sequence of instruction.

> In all conducting classes, setting up time-beating patterns, presenting score format, and studying the transposing instruments are standard routines… Here we will consider the order of events in the teaching of conducting technique. Learning to conduct is like learning to drive a car. The driver learns how to start and stop the motion, how to speed up and slow down the motion, how to turn the corners, always keeping the machine under control. In the teaching-learning process, the young conductor needs first to acquire the feeling of handling his "machine." It is necessary for him to

[19] Ibid., xiii.
[20] Elizabeth A. Green and Nicolai Malko, *The Conductor's Score* (Englewood Cliffs, N.J.: Prentice-Hall, 1985), x.

> find out quickly that he can control the happenings… In building technique, it is the link between the mind and the hands that has to be strengthened. The mind needs to know and then the hands have to do… When the technique is fully developed, each section of the arm becomes responsive to and controlled by the mind, coming into play as the music demands it and without conscious thought.[21]

This view presents a common approach to the sequence of beginning conducting objectives, but neglects an important point. The image of driving a car leaves out the crucial step of seeing or knowing where one is going. Conducting without first establishing an aural image in the head is like driving a car without having any idea where you are going. It does not matter if one knows how to turn without knowing where or why to turn. Malko's notion that "the mind needs to know and then the hands have to do" reinforces the need to have an aural image in the mind that is then connected to the hands, but the sequence of instruction in the text does not begin with the score. To achieve the desired result, this text, or at least the concepts of developing an aural image through sound, should come before the *Modern Conductor* and technical instruction.

Donald Hunsberger and Roy E. Ernst's *The Art of Conducting*

Hunsberger and Ernst, in *The Art of Conducting*, state that the "main focus of the text is on conducting technique, score reading, score analysis, and general rehearsal procedures."[22] They go on to say in the section for students that "to become a conductor, scholarship is essential, for in addition to possessing the skills to analyze a score thoroughly before rehearsal, a conductor must be able to draw upon extensive knowledge and long experience to develop the inherent, distinctive characteristics of each

[21] Ibid., 126-128.
[22] Donald Hunsberger and Roy E. Ernst, *The Art of Conducting*, 2nd ed. (New York: McGraw-Hill, Inc., 1992), xvii.

composition."[23] This statement would imply that one needs to start with score study. To have the score learned before the first rehearsal and to know the "distinct characteristics of each composition" means one should start with the study of the score. They then go on later in the preface to say, "In addition to scholarship, a clear fluent conducting technique is essential. A secure technique enables a conductor to concentrate entirely on the needs of the performers and the music."[24] This statement further validates the need to know the music in order to focus on the needs of the music with one's technique. From such a philosophical framework it would seem natural that the text would start with a discussion of how to study the score, but it does not. Like most textbooks, it begins with the basic patterns and does not introduce score study until chapter five, which was only added in the second edition of the text.

Although the chapter on score study does provide a solid list of what score study involves and a systematic approach to how to study repertoire, it comes rather later in the learning sequence of the text. Hunsberger and Ernst even state in the preface that the chapters on score reading and rehearsal techniques are "presented so that they will be treated as the beginning of a learning process that can be continued throughout an entire career."[25] If this is to be the beginning of a learning process, why does it come in chapter five instead of chapter one?

In the chapter on score study, Hunsberger and Ernst state, "appropriate conducting gestures grow out of the musical requirements indicated in the score; all you must do is find and identify these requirements and then apply the right set of gestures. In

[23] Ibid., xxi.
[24] Ibid., xxii.
[25] Ibid., xix.

other words, your gestures should be a physical reflection of the sound being created by the ensemble."[26] The concept of gestures growing out of the music requirement is philosophically sound, but the generic gestures established in chapter one do not grow out of an aural image. The assumption is that the generic gestures given in the first few chapters help create a bag of "correct" gestures to choose from. This contradicts the last statement of Hunsberger and Ernst from above. If a gesture is to be a physical reflection of the sound, then sound not generic gesture needs to be the starting point.

Hunsberger and Ernst go on further by saying "there is no problem involving general patterns of conducting, or specific gestures that cannot be analyzed and worked out if you consider the needs of the performers and the musical clues in the score."[27] This may be problematic because beginning students may identify visual symbols divorced from sound to which they can apply generic gestures. For example, they may see common time and apply a four pattern. They may see forte and apply a certain size to the pattern. They may see staccato and provide the right angularity to the pattern. This process may approximate the sound of the piece, but so far in this example, there has not been a consideration of the aural image. Hunsberger and Ernst have a strong philosophical approach, but the sequence and the assumption that basic gestures necessarily become more musical is suspect.

Joseph Labuta's *Basic Conducting Techniques*

Labuta identifies two kinds conducting problems: those of conception and those of execution.

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[26] Ibid., 51.
[27] Ibid., 51.

> Conception refers to the conductor's inner hearing of the correct performance. Students gain it through score study. This inner hearing of the score is the only sound basis for interpreting music and for developing conducting/rehearsal technique…Thus, the physical action patterns that the student is attempting to learn are controlled and guided by the desired musical result…Learners acquire conducting and rehearsal competencies most efficiently by solving the problems contained in the music, not by practicing techniques in isolation. Thus, the excerpts in this book were chosen to emphasize particular technical or interpretive problems, and the preparation, rehearsal, and performance of these scores represent the principal barriers to be overcome for learning. Since the aural concept guides development, techniques are never ends in themselves but means to achieve expressive performance. Technical development is not separated from actual music, and therefore students can perceive the relationship between manual technique and the desired musical outcome.[28]

The text is laid out in three parts: part one deals with technique, part two with score preparation and rehearsal technique, and part three contains the musical excerpts. From the philosophy laid out in the preface one might wonder why score study is not part one. However, Labuta does encourage flexible use of all three sections. Part three must be integrated with part one, and based on the statement quoted above, it would also be logical to integrate part two. Labuta's section on score study is thorough and also includes practical score study assignments for students to not only read about what score study should be, but to also get experience with selective exercises.

The Labuta text uses student competencies to achieve objectives. Each module has certain issues or problems to achieve.

> The fifth distinctive feature of this workbook relates to the problem-solving nature of conducting. Regardless of the sequence of modules a student may follow, learning is best initiated and facilitated by grappling with the conducting problems encountered in the music to be performed. Therefore, the musical score is the basic element of this workbook. The score presents the problems the conductor must solve to become competent. This problem-centered approach helps avoid the atomization

[28] Joseph A. Labuta, *Basic Conducting Techniques*, 3rd ed. (Englewood Cliffs, N.J.: Prentice Hall, 1995), 2-3.

> and mechanization of learning that is always a potential danger with the modular format. The complex skills acquired by a master conductor are certainly more than the sum of their pars. The music in this workbook represents the synthesis or "gestalt" within which the problems are found, whereas the learning module (where each part can be examined, practiced, and, if necessary, drilled out of context) provides the analysis phase of the process.[29]

Labuta recognizes the score as being "the only solid basis for developing your conducting skills…What you hear inside (the desired musical result) guides and shapes your manual technique to bring about the most efficient learning."[30] He avoids the dangers that trap many other textbooks of practicing or drilling generic exercises apart from real music.

Emil Kahn's *Elements of Conducting*

The Kahn textbook is an older text that is no longer in print and therefore not easily accessible for classroom use, but is included here for its philosophical premise. Kahn, unlike many current textbooks, acknowledges the need to continually develop ear training and score reading skills.

> Conducting embraces such a large field of knowledge and practice that a one-semester course can only scratch the surface-unless score reading, advanced ear training, style, and thorough knowledge of the instruments have been dealt with in other courses… Parts One and Two, dealing with different skills, may be used simultaneously for the first classes. Each class should be divided into three sections: Ear Training, Score Reading, and Beat, with the major portion reserved for Beat.[31]

Kahn is one of the few authors who stresses the need to continue development of the ear training and score reading skills in the conducting classroom. Too many texts and

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[29] Ibid., 2.
[30] Ibid., 63-64.
[31] Emil Kahn, *Elements of Conducting*, 2nd ed. (New York: Schirmer Books, 1975), 3-4.

teachers either assume these skills are covered in other classes or simply leave them out because of time constraints. Kahn states that "ear training is generally considered 'elementary,' and therefore unnecessary in a textbook on conducting. This is an error; even an accomplished musician must continue to train his ear, and for a conductor a highly developed 'inner ear' is an essential tool."[32] The Bailey text is the only other textbook reviewed in this document that incorporates ear training as an objective in the sequence of instruction.

Frederik Prausnitz's *Score and Podium*

Frederik Prausnitz's book, *Score and Podium*, which is no longer in print, presents in Prausnitz's own words, "two sides of a coin."[33] In the introduction, Prausnitz says,

> Conducting involves practiced skills in three areas: organizing and evaluating information available in the score, transforming that information into a vivid mental image of the performance-to-be, and communicating the essentials of that performance to an orchestra. The exercise of skills in the first two areas precede that of the third. Thus the conductor's primary musical instrument is his own mind. Work with the orchestra, his other musical instrument, will be effective only to the extent of his success in transforming the evidence of the score into a living musical image, *before* he mounts the podium.[34]

Prausnitz, unlike many other authors reviewed, created a book that fully supports his philosophical premise. The book alternates between sections on score study and podium (technique). Score study in his chapters, as in his philosophy, always precedes the technique.

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[32] Ibid., 103.
[33] Frederik Prausnitz, *Score and Podium: A Complete Guide to Conducting*, 1st ed. (New York: W.W. Norton, 1983), 1.
[34] Ibid., 1.

The 520 pages of this book are extremely thorough and directed towards the professional level conductor. This text would not be recommended for the beginning conducting class, however, the philosophical premise and the layout of each chapter is one that should be emulated in the texts of beginning conducting classes.

Daniel Kohut Joe W. Grant's *Learning to Conduct*

Kohut and Grant explain, in their suggestions to instructors, that

> the logical way to learn any new skill is to begin with the simple and proceed gradually toward the complex. For example, as a first step toward learning how to walk, the human infant first learns to roll over in its crib. Then it learns to sit up, crawl, stand up, and finally walk… Therefore, the first objective in working with beginning conductors is to teach the fundamentals of manual technique. Expressive, musical conducting is ultimately of prime importance, but focusing on it when one cannot yet give a good downbeat is "putting the cart before the horse.[35]

The premise that one must progress from simple to complex is logical, but there may be a different starting point than what Kohut and Grant present. Before the basic conducting gestures are presented an understanding of body movement in general could be helpful. Rolling over in the crib is more directly related to learning to move in natural and uninhibited ways. Learning basic conducting gestures will not be effective if students have a misperception about the placement and purpose of each joint in the arm or about the necessary tension and release of muscles to move the arm.

A second problem in this philosophical stance is that expressive conducting is an advanced technique. It is a false assumption to think that the "standard conducting gestures" as labeled in chapter 2 will naturally become more expressive with experience.

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[35] Daniel L. Kohut and Joe W. Grant, *Learning to Conduct and Rehearse* (Englewood Cliffs, N.J.: Prentice Hall, 1990), ix-x.

Rather, it may be necessary to shed standard gestural habits that have become ingrained in order to actually move in more natural ways that are more effective. If one starts with an understanding of how the body already naturally moves in a healthy fashion, then there will be no need to shed ingrained habits later in the process.

In the area of score study in chapter seven, Kohut and Grant advocate for sight-singing in every class period. "In a beginning conducting class, up to five minutes of each class period should be devoted to sight-singing, individually and collectively."[36] This is a legitimate philosophy that should be instilled in chapter one if the desire is to establish this discipline.

Robert Demaree and Don V. Moses's *The Complete Conductor*

Demaree and Moses make bold claims about what their text accomplishes. "It analyzes in detail every step you must take as a conductor, from your private study and preparation, through early rehearsals, to your final practice sessions and your performances."[37] The credo of the book contains seven points that are the foundation for not only this textbook, but their beliefs about the values for conductors. It is disappointing that within the points of the credo and within what they call "every step" of the conductors study and preparation, there is very little about score study.

In the first chapter, the authors do acknowledge the need for students to be the best in the class in music theory and history as well as great performers and sight readers. But these areas are not well addressed in the textbook. The assumption, like many other

[36] Ibid., 88.
[37] Robert W. Demaree and Don V. Moses, *The Complete Conductor: A Comprehensive Resource for the Professional Conductor of the Twenty-First Century* (Englewood Cliffs, N.J.: Prentice-Hall, 1995), xiii.

texts, is that students already possess these musical skills and an extensive knowledge base.

In a section on style and performance, the authors address the student conductor: "You have already established in your mind, through prior study of the work, a clear, complete image of how you want it to sound." They also mention earlier in the text that *"*All great conductors have carried this mental, 'subaural' image of what the music should sound like around with them, and each has used it to mold the sound and style of his ensemble."[38] It may be a large presumption that students are able to acquire this 'subaural' image on their own at this point in their training. There needs to be more instruction about how to establish this aural image and to develop a link from that image to physical motion. Demaree and Moses' way of accomplishing this is through providing a thorough historical analysis of a piece of music and demonstrating what the student should know before conducting the work. It then provides one additional piece with a step-by-step process for a student to work through individually. This is an advantageous process, but it is only done for one work, and it occurs late in the text. If this is something that great conductors do to conceive of an aural image in their head, then this should begin the text so students can begin to make this process habitual.

James Jordan's *Evoking Sound*

The premise of James Jordan's *Evoking Sound* is to connect gesture and sound and explore the relationship of specific gestures to the production of sound.[39] He acknowledges that many other books have been written about conducting technique. He

[38] Ibid., 10.
[39] Jordan, *Evoking Sound*, xiii.

does not duplicate such efforts, but begins with a more fundamental level of body motion and explores how this impacts the breath and motion of an ensemble. To establish a relationship of gesture to sound, Jordan begins with body alignment and the Alexander Technique and then explores movement potential through the application of the work of Rudolf Laban.

This book is geared specifically to choral conductors and is intended to bring insight to beginning or experienced conductors. The philosophical premise of beginning with body movement provides a necessary and solid foundation. For use in a beginning conducting course, it may be necessary to supplement this text with additional musical examples to use for actual conducting. The book also could be a great resource or supplemental text for any conducting class. Although it directly targets the choral audience, the concepts can apply to all musicians. This book helps a student form a connection between movement and aural image from the initial stages of development more than any other text reviewed in this document. This philosophical basis should be present in more of the textbooks that are commonly used in the classroom.

Kenneth Phillips' *Basic Technique of Conducting*

The Phillips textbook is "designed to meet the National Association of Schools of Music requirement that all undergraduate music majors have at least one course in conducting."[40] The text is organized into thirty lessons that each build upon the previous in order to develop techniques that become habitual. Phillips claims that "a good conductor cannot be thinking about conducting technique when trying to lead an

[40] Kenneth H. Phillips, *Basic Techniques of Conducting* (New York: Oxford University Press, 1997), xi.

ensemble in a meaningful interpretation of music. The conducting gestures must be automatic, and executed in such a way as to convey clear messages to the players or singers."[41] There is no specific instruction in this text, however, on how to acquire that meaningful interpretation from the music. The idea of techniques becoming habitual may be problematic in establishing movement that is specific to a piece of music. Although conductors should not be thinking about technique as they conduct, they do need to be aware of what becomes habitual, because these tendencies can be very hard to break or change.

Certain score study ideas (clef reading, transpositions, and composer's intent) are covered in various chapters, but there is little time spent emphasizing score study. Lesson 28 and 29 present what Phillips calls conducting synthesis. These sections walk through each measure of the last two musical excerpts and explain what each hand should be doing. The instructions (away from the music) give specific details of the hand technique. These instructions provide one movement option for specific moments in the score, but they do not actually help students draw their own conclusions. The instructions become a crutch that students could potentially memorize to show technical proficiency with these two pieces according to Phillips's standards.

Douglas Stotter's *Methods and Materials for Conducting*

Methods and Material for Conducting is a relatively new text that is included in this review to show how many of the problems and issues pointed out in earlier texts are still present. Goals of the text include providing a systematic and progressive manual of

[41] Ibid., xi.

physical technique through a wide variety of musical excerpts in a flexible fashion. Stotter does provide a layout for how the text might be used in a one- or two-semester format. The layout for a beginning conducting course does not get to the single chapter designated for score study. In the four pages designated to this topic there is a section titled "From Aural Image to Gesture." He states "When the conductor has developed an aural image of the score he or she can create gestures to reflect what was learned about the score and its contents….All conducting gestures should reflect the aural image. That is: gesture represents sound." As with previous texts, this is an admirable philosophy, but his sequence and emphasis of topics does not support this view. If the aural image is to generate the motions, then there needs to be some instruction on how to accomplish this transfer, and this instruction should happen from the beginning of the text. Stotter provides no help for developing this connection or the skill of attaining the aural image and translating this to motion.

Wayne Bailey's *Conducting: The Art of Communication*

Wayne Bailey in his text, *Conducting: The Art of Communication,* makes a philosophically sound but unsupported claim about the text's focus on the student conductor's development of score study skills. In the features section of the preface he states,

> Score analysis and preparation is one of the most important tasks of a conductor. This aspect of conducting is completely ignored in almost all conducting texts. This text offers a method for analysis and preparation as well as sample analyses of two standard works from the repertory. It emphasizes this aspect of conducting to an equal extent as the technical

> skills required and impresses upon the student that conducting gestures must relate to the conductor's knowledge of the score.[42]

There is little evidence in the chapters that follow to support his philosophical emphasis on score analysis and preparation "to an equal extent as the technical skills." The section on score study is helpful, but it comes late in the text and there is nothing in the text before this point to support or show students how to relate their gestures to their knowledge of the score. It could be possible to start with the chapter on score study and then continually emphasize this process through every piece that is studied and conducted. The problem is that this procedure is not explicitly explained early on or laid out in the early chapters.

There is a helpful section on ear training with practical exercises at the end of the book. Beginning the book with similar practical exercises in the area of score study would help support the claim about emphasizing this in an equal fashion to technical skills.

Conclusions

Although each book takes a unique approach to dealing with the pedagogy of conducting, several similar assumptions are made and several similar approaches to sequence adopted. The first major assumption regards the level of preparation of students entering a beginning conducting course. Rudolf approached his conducting text with the idea that students at this point only needed to add the technical skills of conducting to their already established set of musical skills gained through experience. Many current

[42] Wayne Bailey, *Conducting: The Art of Communication* (New York: Oxford University Press, Inc., 2009), viii.

authors and instructors approach their texts and classes with the assumption that other music courses have adequately prepared students in the areas of ear training, theory, history, style analysis, performance practice, and general knowledge of standard repertoire. From this perspective, conducting courses need only teach the technical aspect of the role.

My own experience as a teacher has shown that no matter the skill level gained in other classes, students fail to adequately transfer skills and knowledge from other courses to the podium. It is also my view that no matter how well students succeed in other related courses, score study from a conductor's perspective needs to be taught. Even when a student progresses in theory and ear training, there needs to be instruction in a conducting course on how these skills are put to use for the specific task of preparing a score to rehearse and perform. If the primary focus of a course is technical skill, then many students will neglect to analyze the harmonic or phrase structure not because of insufficient theory knowledge but from a failure to see the importance of analysis with a given assignment. Similarly, if students are only asked to perform metrical patterns in varied styles, they have little reason to engage their aural skills and sing through all parts in the score. Most texts acknowledge the need for score study and aural image development, but few of them provide any support for this claim in the layout and emphasis of topics in the chapters.

An argument about the misplacement of score study in textbooks may be null and void if one assumes all instructors place an importance on score study from the beginning of their course and provide necessary material and instruction to support this claim throughout the course. Many instructors use only portions of textbooks or they reorder

the sequence of topics. Unfortunately, the weak representation of score study presented in these texts implies a strong bias not only on the part of authors but on the part of instructors that continue to buy and utilize these texts. The authors of the texts clearly have philosophical views as described in their prefaces about how to approach conducting pedagogy. If these philosophies truly value score study as much as some of them state, one might expect that they would better represent this in their presentation of material in the text.

The large number of objectives that instructors try to satisfy within on semester may override or overshadow the foundational philosophies about score study. For most of these authors score study is important, but it generally gets short shrift as just one chapter among many that need to be covered. This emphasizes the need to evaluate and prioritize the importance of course objectives.

The progression from basic gestures to more advanced techniques is quite similar in all textbooks. The assumption that many take, however, is that expressive or meaningful conducting gestures constitute an advanced topic that only comes when the basic gestures have been clearly established. This implies intentionally or not that the basic gestures are not effective in influencing performance, which is definitely true when these gestures are taught apart from sound. It then becomes hard to change these basic gestures once ingrained. Most books see the advanced topic of expressive gesture as alteration of the basic gesture in a way that makes it better represent the sound. A more direct and successful approach would start with the sound in mind and then find a motion that expresses the character of that sound from the beginning.

Because conducting gestures are movements of the body, all the books above discuss body movement to some degree. Most of them discuss postural issues, especially in the early stages. However, Jordan's *Evoking Sound* is the only text that adequately and sufficiently discusses general movement principles from a fundamental level. Although many of the texts above talk about "expressive gestures," there is little explanation for how to actually execute these gestures. With little to no understanding of how to observe and analyze movement, readers and students are left with limited possibilities for what is "expressive."

None of the texts reviewed cover both the foundational aspects of body movement and score study in a way that easily fit into a beginning conducting course. This document will present a model that utilizes the philosophical basis of James Jordan's *Evoking Sound* with a layout similar to Prausnitz's *Score and Podium.* Using appropriate beginning musical examples, students will analyze information in the score. The study process will help transfer this information into an aural image through singing and playing activities. And finally, they will derive movements through the aid of Laban movement analysis concepts and Alexander techniques that will effectively communicate their intentions to an ensemble.

CHAPTER THREE

DEVELOPING AN AURAL IMAGE FROM SCORE STUDY

Views of prominent conductors and pedagogues

Evidence of the foundational nature and importance of score study comes from the writings of prominent conductors and pedagogues in the field. It is difficult to impossible to clearly articulate what makes a great conductor and to find a consensus about who falls into this category. There are so many different skills or abilities that may contribute to one's success, and these are accompanied with differing opinions about the importance or priority of certain skills. One conductor may be known for incredible knowledge of a specific genre or composer. Another may be known for personal charisma. One may be known for impeccable technique, while another may be respected in spite of poor technique. Conductors, moreover, often specialize in choral, band, or orchestral ensembles and this chapter will primarily focus on the views of conductors from the orchestral field. The conductors surveyed below were chosen because of their experience and respected reputation conducting major orchestras and opera companies ranging from the Vienna, Berlin, and New York Philharmonics to the Minnesota, Boston, Philadelphia, and Cleveland Symphony Orchestras to the Metropolitan and Bayreuth Operas. These conductors have written about the art of conducting and have been referenced frequently in books, textbooks, and articles on conducting. Despite their differences, all the conductors referenced share a common belief that score study is essential and foundational to the art of conducting.

Erich Leinsdorf opens his book *The Composer's Advocate,* highlighting a necessity for conductors to have the ability to read scores accurately and fluently. He then goes on, though, to recognize that many avoid this step.[43] Leinsdorf's purpose in writing his text is not only to defend the original compositional construction, but to emphasize a prerequisite for successfully leading an ensemble from the podium: intimate knowledge of the score gained from individual preparation before rehearsal begins.[44] Felix Weingartner, in a similar way, urges conductors to always approach a score and then a performance with the question, "What has the composer wanted to say in it?" In finding the composer's intent, the conductor should know the score so thoroughly that it is merely a support of memory in rehearsal and performance.[45]

In his *Compleat Conductor,* Gunther Schuller provides an extensive and rather intimidating list of qualifications for a conductor that begins with an emphasis on the knowledge of the score.

> Ranging from the somewhat philosophical to the specifically technical, the requisite talents and skills needed to be a fine, perhaps even great, conductor are: an unquenchable curiosity about the miracle of the creative process and about how works of art are created; a profound reverence and respect for the document- the (printed) score- that embodies and reflects that creation; the intellectual capacity to analyze a score in all of its myriad internal details and relationships; a lively musical, aural imagination that can translate the abstract musical notations of a score into an inspired, vibrant performance; and on a more practical level, a keen, discerning ear and mind; a versatile, disciplined, expressive baton technique; and efficient rehearsal technique; a precise and thorough knowledge of the specific technical limitations and capacities of orchestral instruments (strings, woodwinds, brass, percussion, harp, etc.) not only as functioning today but in different historical periods; and finally but not least, a basic respect for the role the musicians- artists in their own right-

[43] Erich Leinsdorf, *The Composer's Advocate: A Radical Orthodoxy for Conductors* (New Haven: Yale University Press, 1981), 2.
[44] Ibid., 4.
[45] Bamberger, *The Conductor's Art.*, 116.

> play in the creation of the sounds that are ultimately transmitted to the audience, artists without whose vital contributions (as many conductors in their self-glorification tend to forget) their talents and efforts would not be expressible.[46]

It is important to note in this list that baton technique falls after respect for the score and the creative process and the ability to analyze all the details. Although the order of this list may not be intentional, the rest of his text does seem to verify Schuller's priority of qualifications. Not until one has translated the notation into sound in the ear and mind is expressive baton technique even achievable.

Eugene Ormandy makes a similar call to the multifaceted role of a conductor who must act as musician, historian, theorist, stylist, orchestrator, and listener. Viewing a score from all these perspectives allows the conductors to accurately hear the work in his or her mind. Ormandy stresses objective listening in the study process, "pacing its [the score's] progress, spacing its climaxes, deriving a general aural concept of the musical architecture, and evaluating its merit as it will be heard by the public."[47]

One of the first pedagogues to develop a teaching handbook on conducting, Herman Scherchen, states that "the conductor, when representing a work to himself, must hear it as perfectly as the creator of this work heard it."[48] Scherchen emphasizes early in his book the importance of an internal musical image.

> More than any other artist, the conductor must be a master mind, with an imagination capable of conceiving and materializing a musical image. Only when a work has come to absolute perfection within him can he undertake to materialize it by means of the orchestra... We have to distinguish, then, between the preparatory process, by which the conductor

[46] Gunther Schuller, *The Compleat Conductor* (New York: Oxford University Press, 1997), 6-7.
[47] Bamberger, *The Conductor's Art.*, 252-253.
[48] Hermann Scherchen, *Handbook of Conducting* (London,: Oxford University Press, 1933), 2.

> evolves the highest possible ideal conception of a work, and the realization in sounds, the actual conducting.[49]

This handbook on conducting clearly lays out a sequence in the introduction that begins with an aural image before technique. Although there is not a large amount of space dedicated to the score study process, the book does begin with exercises that work to establish the sound in one's ear. Scherchen does not move to the technical side of conducting until the student has "acquired full mastery over a portion of the work (be it only ten bars); that is, when he has fixed in his mind and ear its melodic, harmonic, and rhythmic course, the instrumental setting, the prescribed dynamics, and all indications referring to performance."[50] The brevity of the opening section compared to other portions dedicated to technique shows some of the assumptions that Scherchen makes about the previous training of his students. However, his assumptions are not as generous as most authors of the predominant textbooks reviewed above.

The concept of an "aural image" is heavily emphasized in Bruno Walter's book *Of Music and Music Making.*

> It is by studying a composition, whether by way of playing it or reading it through, that the mind of the student forms an aural conception of how it should sound. Among the most important aims of studying is the gradual acquisition of a distinct, inner sound-image, or rather, sound-ideal; this will establish itself in the ear of the interpreter as a criterion that exerts a guiding and controlling influence on his practical music-making.[51]

There is an obvious need for adequate skills gained from ear training to acquire an inner sound image from notation. Walter stresses how this must be developed before a

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[49] Ibid., 1.
[50] Ibid., 15.
[51] Bruno Walter, *Of Music and Music-Making.*, 1st American ed. (New York,: W. W. Norton, 1961), 85.

conductor can then embark on listening critically to the sound coming from an orchestra and comparing this to the internal aural image in his mind.[52]

Aural image is what motivates or stimulates the technique of a conductor. Walter states that

> while conducting, never think of the movement of hand and baton, only of the playing of the orchestra. In the former case, one's attention would be directed at the mechanism of conducting- but this can never be an aim in itself; it is one's musical intentions rather, that should, by the skill of one's hand, be translated into movements whose mechanical meaning is wholly immersed in their musical significance as the transmitters of the impulses for expression, tempo, and precision.[53]

Schuller seems to agree:

> physical expression is but the exterior manifestation of what we know and feel about the music (the score). All the physical, choreographic skills in the world will amount to nothing if they represent an insufficient (intellectual) knowledge of the score and an inadequate (emotional) feeling for the music- in other words, a knowledge of what to represent, of what to "realize." A beautiful baton technique can achieve little if the mind that activates that baton doesn't know what there is to know in the work and what, in fact, its notation expresses.[54]

Scherchen echoes the above statements by saying, "To conduct means to make manifest without flaws that which one has perfectly heard within oneself. The sounds must be commanded, and to conduct is to give them shape."[55]

All these conductors clearly believe in the importance of knowing the score and developing an aural image. It follows naturally for all of them that gestures will come from this internalized knowledge of the score. How exactly this transfer takes place is less clear. Leopold Stokowski addresses this ambiguity by explaining that certain aspects

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[52] Ibid., 86.
[53] Ibid., 90.
[54] Schuller, *The Compleat Conductor*, 10.
[55] Scherchen, *Handbook of Conducting*, 2-3.

of conducting can easily be taught, provided the conductor has a broad musical culture: beating time, reading scores, and understanding instrument characteristics. These all deal with the objective, material aspect of conducting.

> But another aspect of conducting is difficult and perhaps impossible to teach. This has to do with imagination- emotion- suggestion- the power to visualize a whole composition so that its proportions and varied musical qualities are seen in relation to each other in one glance. To be able to evoke the poetry of the music-to give vitality to every phrase of its expression- to understand and project the inner meaning of the music- its deepest essence- its soul- these and many other of the highest qualities of conducting are born in a man. They cannot be taught.[56]

These statements could be discouraging to conducting instructors, but they should not limit the attempts to push students beyond mere technical execution. Many of the qualities or abilities described above as un-teachable are the very aspects that make music an aesthetically pleasing experience. It would be unfair of conducting teachers not to seek out ways of guiding, nurturing, and encouraging students' talents and abilities in the most essential aspects of conducting.

Although the process of internalizing a composer's conception and then showing this externally may be nebulous, all great conductors seem to agree with Giorgio Polacco's statement: "If a man has musical talent, has mastered the score and knows exactly what he wants from the performers, his hand will follow his intentions without difficulty."[57] If this somewhat ill-defined process works for great conductors, then it makes sense for students to at least begin by emulating their score study habits. It becomes the conducting instructor's responsibility to clarify the ambiguities and explore and then facilitate the students' connection of sound and movement.

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[56] Stokowski in Bamberger, *The Conductor's Art.*, 203.
[57] Peter Paul Fuchs, *The Psychology of Conducting* (New York: MCA Music, 1969), 9.

A significant problem with many current textbooks is the introduction of technical aspects separate from an aural image. In their *Guide to Score Study,* Battisti and Garofalo state, "When conducting, the priority should be the realization of the mental model of the music and not simply the mechanical execution of the composer's notation. To reach that stage, it is necessary for the conductor to have completely internalized the score through study."[58] Instead of determining movement from a specific sound, many texts apply technical gestures from the outside. Carolyn Barber, in her manuscript *Influencing Sound: Myths, Metaphors, and Musicianship,* explains four problematic approaches that result from artificially imposing gestures upon a piece of music. There is a "paint by numbers" approach where gestures are assigned to certain notations in the score. A "trapped within your body" approach utilizes pre-determined gestures within the conductor's comfort zone. The "cheerleading" approach uses exaggerated and highly repetitive gestures. The last approach uses "whimsical, self-promotional" gestures that reach beyond the standard textbook diagrams and may correspond to the score, but they do not relate to the actual sound from the ensemble.[59] These approaches often result when gesture is created apart from sound. Unfortunately, these approaches are too often accepted in beginning conducting textbooks and undergraduate conducting courses as acceptable attainment of objectives.

Score Study: Objectives, Activities, and Assessments

Conductors all approach the score in their own distinct ways and develop a unique process of study to establish an aural image, but the following section highlights

[58] Battisti and Garofalo, *Guide to Score Study for the Wind Band Conductor*, 1.
[59] Carolyn Barber, "Influencing Sound: Myths, Metaphors, and Musicianship" (2004), 169-172.

important aspects that students should begin to acquire. The score study suggestions discussed in this document, although not exhaustive, are extensive and time-consuming. Many aspects, questions, angles, avenues, or ideas can be explored in learning a score. Beginning conducting students will not be expected to investigate all suggestions thoroughly, but to become familiar with the necessity of score study for all conductors. "Score study is the process of asking and answering questions."[60] The goal is not to answer a prescribed set of questions, but to establish an aural image of the music. Each piece of music may merit its own unique method of study. As long as an accurate aural image of what the composer wrote is being developed, one is on the right path with the score study process.

The ideas presented in this document are a compilation of the ideas of Hunsberger and Ernst, Kohut, Battisti and Garofalo, Prausnitz, Jordan, and Barber. Suggestions are provided for how one might begin to work through the different elements of a score. Discoveries in one area may lead to further investigation in another area. Within each area it will be helpful to start with a broad over-arching perspective, and then gradually focus on specific details. These details then clarify the piece viewed again as a whole. A compiled list form of score study concepts is presented in Appendix A. That list is not intended to be followed for every musical example in a first-semester course. It can, however, stimulate questions and get students to think about many different aspects of the piece. What follows is an explanation of general processes laid out in that compilation, taking into account the time limitations of a first-semester course and providing

[60] Ibid., 144.

suggestions as to how to focus assignments on certain aspects of score study. This will guide students to work on skills in one area at a time.

Overview

A general overview of a work will begin to establish a context for an aural image. This starts with the cover or title page of the score and recognition of the composer, genre, and historical context of the piece. Things to consider include the biographical and historical information about the composer including other related works, performance practice issues, dedications, or specifics about the composition at hand.[61] Knowledge gained in music history courses should be called upon and connected to the score. This process can be quite in depth, especially considering other related works that the composer has created or investigating the performance practice with other related composers of the time. A first-semester conducting course may not be the place to check for thorough investigation in this area with each piece, but it is certainly an integral step in establishing a large context for a work.

Establishing a clear instrumentation list is another important aspect of the general overview. This involves knowing the specific order, the foreign names, the transpositions, and the clefs of all instruments. Assembling such a list is an easy task, but fluently reading all parts often provides great challenge for beginning conductors. Due to insufficient instruction with C clefs in undergraduate theory and aural skills courses, students may be unprepared to read scores that include alto and tenor clefs. And unless

[61] Barber refers to this as "browsing" ("Influencing Sound," 145-147). Battisti and Garofalo call this "Score Orientation" (*Guide to Score Study*, 4-5). Hunsberger and Ernst refer to this as "Initial Overview" (*The Art of Conducting*, 51-51). Kohut and Grant also refer to this as "Initial Overview" (*Learning to Conduct and Rehearse*, 89). Prausnitz calls this "Preliminary Information" (*Score and Podium*, 30).

they have experience playing a transposing instrument, many students struggle to quickly and fluently navigate the transposed parts. Activities early in a beginning course that stimulate students' thinking and reading in multiple clefs should be utilized. This may not be a quickly acquired skill, so its development must begin early, and students should understand the need for fluency and have the right drills to improve in this area. Books like Dandelot's *Manuel Pratique,* or Bach chorales in the original clefs can be helpful in practicing this skill.

Along with quickly and accurately reading the differing clefs in a score, a familiarity with multiple clefs can assist in reading transpositions. This is only one method of transposition, but it can be fast and effective once learned. Preparatory activities in clef reading will aid in learning scores. How one goes about reading clefs and transpositions is a personal preference, but fluency is important. Class activities for working on C clefs and transpositions might include singing or playing from multiple clefs, singing or playing multiple transpositions, writing out transpositions, playing two parts in multiple clefs and/or transpositions, and singing through a melody that changes clef and/or transposition.

Opening tempos and meters need to be observed. Metronome markings can help with precise tempos, but frequently scores only have tempo term indicators. Without specific metronome markings, knowledge of performance practice, historical context, and related works will be needed to accurately establish tempo. So without the contextualizing of the piece that began this whole process, determining how fast *allegro* is for a specific piece may be difficult. An additional skill that should be developed in regard to tempo for beginning conductors is a familiarity of a variety of tempos. It is

helpful to have an accurate idea of what MM=60, 72, 96, 104, 120, 132, and 144 feel like. Although metronomes can and should be used, internalization of standard tempos can help speed the process of internalizing a piece in one's mind.

Another overview step examines any text used in the piece.[62] This may include translating expressive markings, terms, symbols, or the text for a chorus or solo voice. Class activities in this area could include terms quizzes or full translations of choral pieces.

Silent Score Reading

Prausnitz and Battisti and Garofalo all advocate for a silent reading of the score in the study process.[63] This silent reading further establishes a broad image in one's head and begins to formulate a general layout and structure of the piece. The authors advocate for reading through the pages as you would a normal book without stopping and exploring any details. Begin to see and hear melodies, textures, shapes, rhythms, and dynamics. The goal is to establish an outline of the whole work from beginning to end. Using a piano at this stage is discouraged because it only provides a crutch that hinders inner hearing of the piece.

This silent reading process may seem intimidating if not impossible for many beginning conducting students. Nonetheless, it is a crucial step in being able to develop an aural image. Even if a student can only focus on one aspect like rhythm or contour or major structural points, they are beginning to internalize the score. The more times one

[62] Battisti and Garofalo, *Guide to Score Study,* 32. Hunsberger and Ernst, *The Art of Conducting,* 53. Kohut and Grant, *Learning to Conduct and Rehearse,* 94-95.
[63] Battisti and Garofalo, *Guide to Score Study,* 22. Prausnitz, *Score and Podium,* 31.

reads through a work, the more information they will notice and be able to read at once. Beginning students will not be able to assimilate an entire score on the first reading, but the goal is to try to audiate as much as possible and get a little more information on each pass. Silently reading the score will help each student assess what they can hear and what they need to study further in developing the aural image.

The benefit of reading silently through the piece, even with minimal audiation skills, for a significant amount of time before diving into details is the establishment of a framework upon which the details can attach. When details are explored, they will have a context within which they can make sense. The details of the study process will then refine a basic aural image that is already in existence. Skipping this step and getting to the details may require one to assemble all the small pieces without knowing or hearing the big picture.

Instructors may need to find the right level of difficulty for starting silent reading with beginning students. Including this process to some degree helps students see from the early stages how important it is to have an aural image in their head. Jumping to detailed analysis of score study may just put off the internalization of an aural image because some aspects of analysis, like labeling chords, can be done without any sound image.

The silent score reading can be used as a pre-test and post-test of skills. After a set amount of time silently reading a simple score, students can be asked to sing back parts, or write down or discuss form, general harmonic structure, texture, mood, or character of the piece. As students' skills increase in this area, more advanced pieces with more details can be used. Although it may be hard to establish a concrete assessment score for

such a test, the results can be revealing for what a student needs to work towards with ear training.

Analysis

Singing is the best way to establish an aural image in the mind. Students' abilities to accurately sing parts of the score will demonstrate their inner hearing of the piece. Singing and vocalizing as much of the score study process as possible will engrain the details of analysis in the mind. James Jordan comments on the benefit of singing.

> The time that you spend singing and conducting individual parts is, perhaps, the most valuable aspect of score preparation. If you know each of the parts, the musical mind is then able to combine them. Familiarity with the part also means that, as you are conducting the work, your ear will be easily able to switch between parts while continuing to track the parts that you are not focusing on.[64]

Students will sing through each line of the musical excerpts in the closest comfortable range to the actual sound. The solemnization method used in the aural skills courses should be encouraged to again develop the connection between skills courses and conductor competencies. Students should always begin their singing without the aid of a piano. Although playing a part on the piano may seem faster in learning the piece, this will actually hinder the development of inner hearing. Piano playing can assist, but never replace the singing of individual lines.

By singing through each line of the score, students have not only contemplated the demands of each performer, but they begin to internalize melodic shapes, rhythmic designs, articulations, and dynamics. As images of individual lines take shape, decisions about phrasing and form can be determined. After singing through all parts, students then

[64] Jordan, *Evoking Sound*, 168.

can use the piano to assist with layering multiple staves. Students should, however, continue to sing one part while simultaneously playing another on the piano to establish the aural image of the counterpoint or harmonic structure. Another exercise to aid harmonic hearing involves singing vertically through the harmonies. Starting with the lowest stave, students can sing the arpeggiation of the chord developed from multiple staves. This emphasis given to singing takes time, but it will significantly help students transfer notation into an aural image.

For visual learners, writing analysis information on a chart can be an effective method of organization.[65] This process does not replace the singing described above, but collects the information learned onto a one-page visual diagram. Diagramming the form can show proportions, repetition, and relations. Writing in harmonic progressions can highlight aspects of the form. Notating large-scale dynamic changes may highlight peak moments in the work. Charts can be created in various ways highlighting differing aspects depending on the need of each piece. Instructors can use charts and diagrams with specified parameters for assessment in the analysis process.

Many beginning students will easily and quickly internalize melodic aspects of a piece through singing but resist harmonic analysis. Although such analysis may not necessarily make use of roman numerals, it is essential for each piece. Finding larger tonal areas can help students begin to determine if the piece is tonal, atonal, serial, polytonal, which in turn will suggest how to go about analyzing the details of the

[65] Barber, refers to this as "charting" and "mapping" (*"*Influencing Sound", 150-151). Battisti and Garofalo, *Guide to Score Study,* 33.

harmony.[66] Cadences and modulations can then be identified along with functional or nonfunctional harmonic progressions. Questions can be asked about what is coloristic, how dissonance is used, how tension is used and released, and what harmonic rhythm is present. Does it support or contradict the formal structure? Pedagogical activities can include turning in a harmonic analysis written on a score or playing harmonies on the piano.

A rhythmic analysis may include identification of rhythmic motives and how they are developed and used to provide energy and forward motion.[67] Rhythmic reinforcement or contradiction of the meter of the piece can be explored. Activities in this area can add vocalizing or tapping rhythmic patterns along with the singing. Students can also move (walk, skip, dance) to macro pulses while tapping, vocalizing, or singing varying levels of micro pulses.

Exploring the texture and orchestration details of a work is especially crucial before entering a rehearsal, but sometimes difficult to establish in the ear of beginning conductors. It is one thing to know the melodic shape of printed notes, but it is another thing to conceive of how the line sounds when played by a flute versus a violin section. It will also be difficult for beginning students to develop an accurate sense of what different combinations of instruments sound like and how this may change across the range of each instrument. Once students have identified doublings and different timbral combinations and ranges used, it will be important to begin to hear these not as sounds from just a voice or piano, but from actual instruments. This is a time when recordings

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[66] Barber, "Influencing Sound," 150. Battisti and Garofalo, *Guide to Score Study,* 30. Hunsberger and Ernst, *The Art of Conducting,* 53. Kohut and Grant, *Learning to Conduct and Rehearse,* 93.
[67] Battisti and Garofalo, *Guide to Score Study,* 31. Kohut and Grant, *Learning to Conduct and Rehearse,* 93.

can be very helpful. The use of audio recordings in learning a score is often frowned upon by conducting books and teachers. When used to initially develop an aural image, recordings can be detrimental.[68] And if one recording is referenced too often, it will significantly influence one's interpretation. But since music is an aural art, recordings can be helpful for developing concepts of specific timbres and instrumental combinations. Finding recordings or live performances of a different work with similar orchestration and textural elements, or another work by the same composer, can be especially helpful. A student can get a sense of what different combinations of instruments sound like. Recordings used in this way do not act as a crutch in the learning process, but rather, shed light on sounds that may not yet be internalized from years of experience. In some cases, students may have years of experience listening to such sounds, but they need to draw a connection to what this looks like printed on the page.

Interpretation

Having completed a detailed analysis, a student can begin to synthesize those details back into a big picture.[69] Identifying details will only be helpful if they help lead to a clearer overall image of the music. John Ciardi's ideas about the analysis of poetry relate well to score study.

> By nature, analysis is plodding at best…Analysis is never in any sense a substitute for the poem. The best any analysis can do is to prepare the reader to enter the poem more perceptively. By isolating for special consideration some of the many simultaneous elements of the poem, analysis makes them more visible in one sense, and less interesting in another. It is up to the reader, once the analysis is completed to re-read the

[68] Barber, "Influencing Sound", 154. Battisti and Garofalo, *Guide to Score Study,* 24. Kohut and Grant, *Learning to Conduct and Rehearse*, 90.
[69] Battisti and Garofalo, *Guide to Score Study,* 154-156. Hunsberger and Ernst, *The Art of Conducting*, 53.

> poem in a way that will restore the simultaneity and therefore the liveliness and interest of the poetic structure. The only reason for taking a poem apart is that it may then be put back together again more richly.[70]

As mentioned in several sections above, comparisons should be drawn between the different elements of score study. Questions should be asked about how harmonic structure affects the melodic structure or how the harmony supports or negates the formal points. How do articulations impact the phrasing and sense of line of the melodic figures? How does the instrumentation affect the presentation of melodic ideas? As the different elements are compared and compiled on a chart, an aural image becomes more and more clear. It is through this process of putting things back together that a conductor begins to formulate an interpretation. Impressions may come anywhere in the process, but it is only when all the information is available that one can answer with confidence questions like: What is the exact tempo of each section? What is the phrasing on large and small levels? What is the mood or emotional content of the piece? What is the character or dramatic content of the piece?

Assessing an interpretation of a piece can be difficult and subjective, but in many ways students' abilities to answer these questions will emerge if they have taken steps to develop an interpretation. Assessing students at this point is not so much looking at whether their interpretive decisions are right or wrong, but looking at how their interpretations are supported by reference to the score. A student's singing from the podium will demonstrate (or not) their desires for how an idea should be shaped and inflected. Their performance demonstrates not only if they have a correct aural image, but also how they conceive of all aspects of that sound. Students can also be asked to move

[70] John Ciardi in Battisti and Garofalo, *Guide to Score Study for the Wind Band Conductor*, 33.

(not necessarily conduct) in a way that represents the feelings or mood or character of a section of music. They can talk through musical descriptors that describe their interpretations and then relate these to movement descriptors. At any point students should be able to defend their decisions with reference to specific elements of the score. This could happen in written format or simply through questioning when they are on the podium. A final assessment tool can be the performance of the class under the direction of a student. Although this will be hard to quantify, the sounds produced can be revealing. As long as a group is instructed to perform what they see on the podium rather than what they think should happen from their own musical experience, the effectiveness of gesture can be observed. If a group responds through performance with a specific desired interpretation, then the conductor has been successful in influencing their sound. This latter method of assessment is better used as reassurance or feedback to a student of their success rather than a precise standard for specific grading.

Conclusions

The views and opinions expressed by the conductors in this chapter all emphasize the foundational status of score study. Score study is not just one aspect that needs to happen somewhere in the preparations for conducting. It is the beginning of the process that establishes an aural image that then drives the motion of the body. Beginning conducting courses should follow suit by beginning with instruction on score study, and continually focusing on the aural image gained in this process. Chapter Five presents a sequence of musical examples that allow different aspects of the score study process to be emphasized and learned.

CHAPTER FOUR

THE CONNECTION BETWEEN AURAL IMAGE AND BODY MOVEMENT

Alexander Technique

Frederick Matthias Alexander was born in Australia in 1869. He was an actor by trade that frequently performed Shakespeare monologues in front of large audiences. Struggles with hoarseness and a lack of projection led him to close self-scrutiny and observation. He carefully watched his own movements and compared these to the movements of young children. What he found was a stiffened neck that caused his head to pull back and down. This led to a depression of the larynx and a sucking in of breath which caused the hoarse voice. Alexander also noticed how the pull of the neck affected the rest of his body. These observations eventually led to the theory that the muscles of the neck must release to allow the head to move up and forward. This in turn will allow the spine to also release into the length and width for which it is naturally designed. Alexander observed that the head and the neck lead all other motions of the body. If the neck becomes tense, then the rest of the body will respond in a similar fashion hindering free, natural motion. These discoveries were first applied in the field of dance, but were quickly applied also to musicians as a way of moving more fluidly and without strain or tension that can not only hinder performance, but also lead to injury.[71]

[71] Jordan, *Evoking Sound,* 11-12.

Alexander Technique Defined

Barbara Conable defines the Alexander Technique as a "simple and practical method for improving ease and freedom of movement, balance, support, flexibility, and coordination."[72] Practicing this technique refines a performer's kinesthetic sensitivity which allows him/her to release rigid muscles and experience fluid and lively motion. An accurate conception of the body's design for movement compared with the recognition of unnatural habitual tendencies helps performers release unnecessary tension, leading to a more-balanced motion and enhanced performance.

There are three basic principles to the Alexander Technique. *Primary control* is an inherent mechanism for balance and support within the body. Standing upright or sitting in a chair will be effortless if the body is allowed to work as designed. If there is a correct dynamic relationship between the head/neck motion and the rest of the spine, then movement will be free and fluid. To maintain primary control, a person must preserve the natural inclinations of the body or recover and release unneeded tension.[73] The second principle, *downward pull,* is the notion that people often interfere with the body's natural tendencies by imposing tension to balance or support motion. Effort in maintaining an upright position comes when downward tension has been exerted in a way that compromises the primary control of the body.[74] The last principle, *constructive conscious control*, is the notion that one can consciously recognize unnecessary tension and downward pull and choose to release and recover the primary control that allows free and fluid motion.

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[72] Conable and Conable, *How to Learn the Alexander Technique*, 1.
[73] Ibid., 1.
[74] Ibid., 2.

Simply put, habituated tension of muscles in the neck leads to tension in other areas of the body, and therefore, to release tension in extremities, one must begin by releasing the neck. Free and natural movement starts with the head, and the rest of the spine follows fluidly in sequence.[75] For Conable, the purpose of the Alexander Technique is "to take optimal advantage of the bony structure (mechanical advantage, in Alexander's words) and of involuntary muscular support for voluntary movement."[76] Tension itself is not a negative thing. In fact, it is a natural and necessary part of life. Tension becomes detrimental, however, when there is too much or when the wrong kind of tension is applied in the wrong places for the wrong amount of time.[77]

Alexander drew many of his conclusions from observing the motion of children and babies. Young children move in uninhibited ways, and for various reasons adults gradually take on unnatural tendencies in the use of the body. Alexander did not set out to correct posture or to promote physical relaxation, but to help people regain the natural ease and freedom of movement.

Relevance of Alexander Technique to Conductors

Conductors must understand the impact of their posture and general poise for two significant reasons. The first deals with general comfort and physical well-being. Conducting requires active physical participation and repetitive use of specific muscle groups. If the natural equilibrium of the body is disrupted, unnecessary tension comes into play to maintain balance and a sense of control. Perpetually tense and rigid muscles

[75] Ibid., 2.
[76] Ibid., 7.
[77] Pedro de Alcantara, *Indirect Procedures: A Musician's Guide to the Alexander Technique* (Oxford: Clarendon Press, 1997), 15.

lead to injury or at least fatigue. Blocked muscles may also produce gestures that misrepresent the specific character of the musical moment or gestures that lack a natural and free rhythmic impulse.[78]

On a more subtle but equally important level, conductors must understand how their posture directly affects the posture and consequently the sound of an ensemble. In *Evoking Sound,* James Jordan explains how the modeled body alignment of the conductor is observed and even unknowingly adopted by ensemble members. Gestures that transmit rigid or tense qualities will lead an ensemble to perform in a similar fashion.[79] Creating music only happens through motion, whether it is the motion of the bow across a string, the striking of a percussion instrument, or the natural process of inhalation and exhalation. How a conductor moves and breaths on the podium will directly affect how singers and players will move and breathe under their direction. In *Influencing Sound: Myths, Metaphors, and Musicianship,* Carolyn Barber states that "virtually the only way for a conductor to influence the sound produced by an ensemble is for him to influence the flow of air."[80] This idea can be extended also to the movement of the arms for string players and percussionists. Conductors must be aware of the natural, uninhabited, and free motion that initiates sound from performers' voices or instruments. It is then the conductor's responsibility to move in a way that allows the performers to be natural, uninhabited, and free in their creation of sound.

Mary Wanless writes in *Ride with Your Mind:*

> The rider can have far more influence on the horse than I had ever imagined possible. Often, when I was riding a horse who seemed rigid and

[78] Jordan, *Evoking Sound,* 13.
[79] Ibid.
[80] Barber, "Influencing Sound: Myths, Metaphors, and Musicianship", 96.

> unyielding, a better rider would take over, and I would watch the horse transform before my very eyes, becoming far more beautiful in his movement, more proud in his carriage, and more willing in his demeanour. It was as if the rider was a sculptor, and the horse was his material: when I rode him he was completely inflexible, but in the hands of one of these good riders he became a malleable medium, ready to be moulded into whatever shape and movements the rider chose for him.[81]

This scenario could just as accurately describe a conductor (rider) leading an orchestra (horse). In the same way that the movement, carriage, and demeanor of a horse respond differently to different riders, an orchestra, band, or choir will not only respond, but also sound different under various conductors because of the whole use of their body on the podium.

How to Incorporate Alexander techniques into a Beginning Conducting Class: Objectives, Activities, Assessments

The average conducting instructor is likely to have little or no experience with the Alexander Technique. Even those with experience through lessons or seminars are unlikely to be trained and certified. Certified Alexander teachers receive sixteen hundred hours of instruction over three years before being recognized by the professional association. However, the principles of Alexander are no trade secret. Alexander himself said, "Anyone can do what I did, IF they will do what I did."[82] This included a great deal of observation of the movement of himself and others to find freedom, comfort, and ease in movement. Certified Alexander training would obviously help a conducting instructor. Another option is to bring in a certified Alexander teacher for several class sessions. There are also numerous helpful books and resources for students and teachers to learn

[81] Mary Wanless in Alcantara, *Indirect Procedures: A Musician's Guide to the Alexander Technique*, 18.
[82] Robert Rickover, "The Complete Guide to the Alexander Technique," http://www.alexandertechnique.com (accessed March 11, 2011).

more about the technique. At the very least, information about it may possibly spark an interest for students to pursue more study. A simple awareness of its principles can only help students identify and eliminate tension and discomfort in their movement as conductors or performers.

It is crucial that a beginning conductor start with a correct conception of how the body works and moves. William Conable developed the concept of a "body map" that helps students compare what they think about how their body is designed with the reality of its structure. A misunderstanding of natural design can lead to initiating muscles that are not needed or that may actually hinder fluid motion. Conable states that "if there is a conflict between the way the body is mapped and the way it actually is, people will behave as if the map were true."[83] Without a correct image of the body, students may create a downward pull that will directly influence all subsequent motion. Students thus need a thought process that will counteract the negative habitual postural response. Alexander believed that conscious thought could help direct a person to release unnecessary tension to allow the body to find its natural alignment. A balanced posture then allows the inner rhythmic impulses to be expressed freely.[84]

Objectives that can be achieved in a beginning conducting course relate to the creation of a correct body map or image of how the body actually moves and works. Students can draw their own body maps and these can be compared with reality. Misconceptions can be identified and corrected. Anatomy books, pictures, and even skeletal models can be effective in demonstrating the accurate design of the body and intended motion of joints. The way we carry and move our bodies as adults directly

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[83] Conable and Conable, *How to Learn the Alexander Technique*, 129.
[84] Jordan, *Evoking Sound*, 17.

relates to feelings, attitudes, and acquired life experiences. William Conable states that "these map-created feelings are so persuasive internally that you need all the evidence for the truth you can amass."[85] Because habitual motions can become so ingrained, they begin to feel right and normal even though they may counteract balance and freedom. Simply seeing and then feeling a corrected image of how the body moves, may awaken in students a new sense of freedom even without specific Alexander lessons.

Alexander codified four rules that can be emphasized on a regular basis for beginning conducting students.[86] Simply being conscious of these rules may help students avoid unwanted tension.

1. Allow your neck to release so that your head can balance forward and up.
2. Allow your torso to release into length and width.
3. Allow your shoulders to release out to the sides.
4. Allow your legs to release away from your pelvis.

Alexander instructor Catherine Kettrick explains that we are all born with the ability to move easily. The body has a natural resting position that is moved by the pulling of muscles. The problem is many people activate muscles that do not need to work and that do not initiate motion but only create static tension. It is not uncommon for beginning and experienced conductors alike to involve more muscles than necessary in conducting. Repetition of this can lead to a feeling of normality that may not actually be correct. Because we consciously and unconsciously direct our motions, we must change the way we think to change the way we move. Conscious effort is needed to direct our

[85] Conable and Conable, *How to Learn the Alexander Technique*, 96.
[86] Jordan, *Evoking Sound*, 17.

bodies to stop doing the work (tension) that does not need to be done in the first place.[87] For beginning conductors, a conscious effort to release the neck and back may help establish a norm of free motion. Alexander states, "You are not here to do exercises or to learn to do something right, but to get able to meet a stimulus that always puts you wrong and to learn to deal with it."[88] Conducting gestures can easily put some people in a pattern of wrong muscle use, and an early awareness of these issues can only be beneficial for beginners.

As mentioned above, motion is connected to thoughts and feelings. Because thoughts are directed with language, the development of a specific and intentional vocabulary is a key objective that can stimulate and encourage freedom in motion. Word choice can have a strong impact on how students think about and develop motions. Some terms or phrases commonly used in reference to posture or movement may actually inhibit the desired motion. For example, to tell someone to "stand up straight" may lead to a student standing with rigid erectness tensing more muscles than needed and pulling the spine into an unnaturally straight position. Asking a student to 'relax' some muscles may lead to a collapse in poster rather than a release of unnecessary tension. On the other hand, words like "balanced, free, effortless, buoyant, light, graceful, stable, rooted, and smooth"[89] may elicit better responses from students. The response to simple word stimuli happens on a subtle, subconscious level, but they can have a strong effect on a student's

[87] Catherine Kettrick, "I've had my first Alexander lesson...," http://performanceschool.org/?page_id=148 (accessed February 25, 2011).
[88] F. Matthias Alexander, *The Resurrection of the Body; the Writings of F. Matthias Alexander* (New York: University Books, 1969), 5.
[89] Conable and Conable, *How to Learn the Alexander Technique*, 96.

perceived idea of how they move. Alexander stated that, "There is no such thing as right position, but there is such a thing as a right direction."[90]

The following list of words may help promote correct thinking and positive directions for posture and movement. Although they may not correct body misuse issues, they should not hinder motion or instigate unnecessary tension.

comfortable	easy	effortless	effortlessly
balanced	supported	light	free
freedom	stature	buoyant	buoyancy
lighten	feathery	floating	smooth
elegant	graceful	facility	elegance
luxurious	poise	steady	secure
grounded	in contact	stable	stability
balanced	move	movement	mobility
motion	firm	strong	rooted[91]

A helpful activity for encouraging the body to move in free and effortless ways is by moving in a swimming pool. Assignments for individuals or whole class activities in a swimming pool can help students feel the freedom, fluidity, and buoyancy of moving in water. Although conducting would probably never be done in this setting, the activity can acquaint the body with what it feels like to move with less gravitational pull. Comparisons can then be drawn to how gravity affects the motion and how it can be used to help or hinder motions outside of the pool.

Accurate assessment of the principles of the Alexander Technique will be very subjective and difficult for untrained Alexander instructors. However, tension often becomes noticeable with persistent overuse of the body. Continual tension that inhibits the natural balance and the desired motion is a clue that there is probably a misperception about the body map or about what effort is needed to stimulate motion. Although the

[90] Alcantara, *Indirect Procedures*, 14.
[91] Conable and Conable, *How to Learn the Alexander Technique*, 98.

average conducting instructor may not have the same diagnosis and application skills as an Alexander teacher, they can help identify unwanted tension and discuss with a student options or possibilities for more efficient and effective motion.

Conclusions about the Alexander Technique

The Alexander technique might be distilled to the release of unnecessary tension that allows the body to assume its original design. For motion to be free and fluid, the study of conducting must always involve an awareness of tension and release. Tension is needed and effective at times and in certain amounts, but for full effectiveness and ease of motion, a conductor must be able to control its application, and more importantly, its release.

Laban Movement Analysis

The Hungarian-born Rudolf Laban (1879-1958) grew up with an interest in movement. A diverse background in painting, sculpture, and stage design in Paris, Berlin, and Vienna eventually led to drawing and visualizing patterns in space and the founding of a dance school in Munich in 1910.[92] In 1919 he formed a stage dance group called *Laban Tanzbühne* that performed many of his dance compositions. Laban's interests, however, moved from composition to understanding and defining movement. In 1926 he founded the Choreographic Institute in Wurzburg where he developed a dance notation system originally known as Eukinetics, later published as Kinetography, and eventually

[92] Timothy G. Yontz, "The Effectiveness of Laban-Based Principles of Movement and Previous Musical Training on Undergraduate Beginning Conducting Students' Ability to Convey Intended Musical Content" (Ph.D. diss., University of Nebraska, 2001), 25.

known in the United States as Labanotation.[93] Laban's understanding and codification of movement applies not only to the field of dance, but extends into music, sports, medicine, physical therapy, and even the industrial sector.

Laban Movement Analysis Defined

The Laban/Bartenieff Institute[94] explains that Laban Movement Analysis (LMA) "provides a comprehensive vocabulary and analytic framework for the description of human movement. Using LMA, one can systematically look at a unit or phase of movement in terms of the four major movement components: Body, Effort, Shape and Space. These basic components can be identified and examined alone and in relation to each other."[95] Laban's observation of movement led to descriptors and eventually a systematic structure for analyzing, notating, discussing, and teaching movement.

The body component of LMA focuses on how the body is used, where movements originate, and the order or sequence of movements. Movement from isolated body parts can be distinguished from combinations or whole body movements.[96] The space component deals with the personal space surrounding the body or the kinesphere.[97] This space does not initiate or limit motion in any way, but simply defines a boundary. Effort is required to initiate movement. Laban identified four effort elements, flow, weight, time, and space, which will be described in more detail below. Only when an

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[93] Jordan, *Evoking Sound*, 30.
[94] Irmgard Bartenieff trained with Laban and developed Bartenieff fundamentals to be used in physiotherapy.
[95] "What is Laban Movement Analysis (LMA)?" http://www.limsonline.org/what-laban-movement-analysis-lma-0 (accessed February 15, 2011).
[96] Charles Gambetta, "Laban Movement Analysis for Conductors: Creating a Fresh Approach to Conducting Gesture," *College Orchestra Directors Association Journal*, no. 1 (2008): 6.
[97] Ibid. 8.

effort is exerted on a body will it move through space and change Shape in the process. Studying these four components will give an observer a comprehensive approach to understanding any movement.

Relevance of LMA to Conductors

Body, space, and shape are the easiest components to conceptualize and understand. Effort is the most difficult to grasp because it reveals not only the muscle contraction, but also the inner thought or impulse that instigates the need or desire to move.[98] According to Ed Groff, a certified Laban/Barteneiff analyst, "The Laban framework helps artists map the relationship between inner intent and outer expression. By differentiating the world of inner impulses, the artist gains clarity and mastery of expression in performance."[99] When speaking about movement and dance, Laban made the following assertion:

> Many people will associate this work, in their minds, with the realm of music. This is quite right so far as one considers the branch of the art of human movement resulting in the production of works which become audible to the ear. Few people realize that all music, vocal or instrumental, is produced by movements of the body.[100]

Conductors must understand that their gestures are the channel through which their aural image is transferred into sound by an ensemble. An understanding of LMA will help conductors objectively analyze and observe whether or not their gestures accurately

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[98] Gambetta, "Laban Movement Analysis for Conductors," 15.
[99] E. Groff, "Laban Movement Analysis: Charting the Ineffable Domain of Human Movement," *Journal of Physical Education, Recreation, and Dance* 66 (1995): 30.
[100] Rudolf Laban, *Rudolf Laban Speaks about Movement and Dance*, ed. Lisa Ullman (Addlestone, Surrrey: Laban Art Centre, 1971), 40 in Gambetta, *Laban Movement Analysis for Conductors, 17*.

represent an inner aural image of the score and whether those gestures produce the desired musical outcome.[101]

As Laban worked with modern dance, he began to see common denominators of all human movement. Of the infinite movement possibilities exerted through effort, he identified four different 'Effort Elements' that interrelate: flow, weight, time, and space. For each effort element he provides terms for the extreme qualities at opposite ends of a spectrum. (See Figure 1 below) Movement can be described by its placement on each continuum between the extremes.[102]

Figure 1 shows each effort element and the spectrum of possible extremes. The genesis of the terms and motion factors listed are compiled from James Jordan, and Timothy Yontz.[103]

[101] Gambetta, "Laban Movement Analysis for Conductors," 12-14..
[102] Jordan, *Evoking Sound*, 32-33.
[103] Jordan, *Evoking Sound, 33.* Yontz, "The Effectiveness of Laban-Based Principles of Movement and Previous Musical Training on Undergraduate Beginning Conducting Students' Ability to Convey Intended Musical Content," 28.

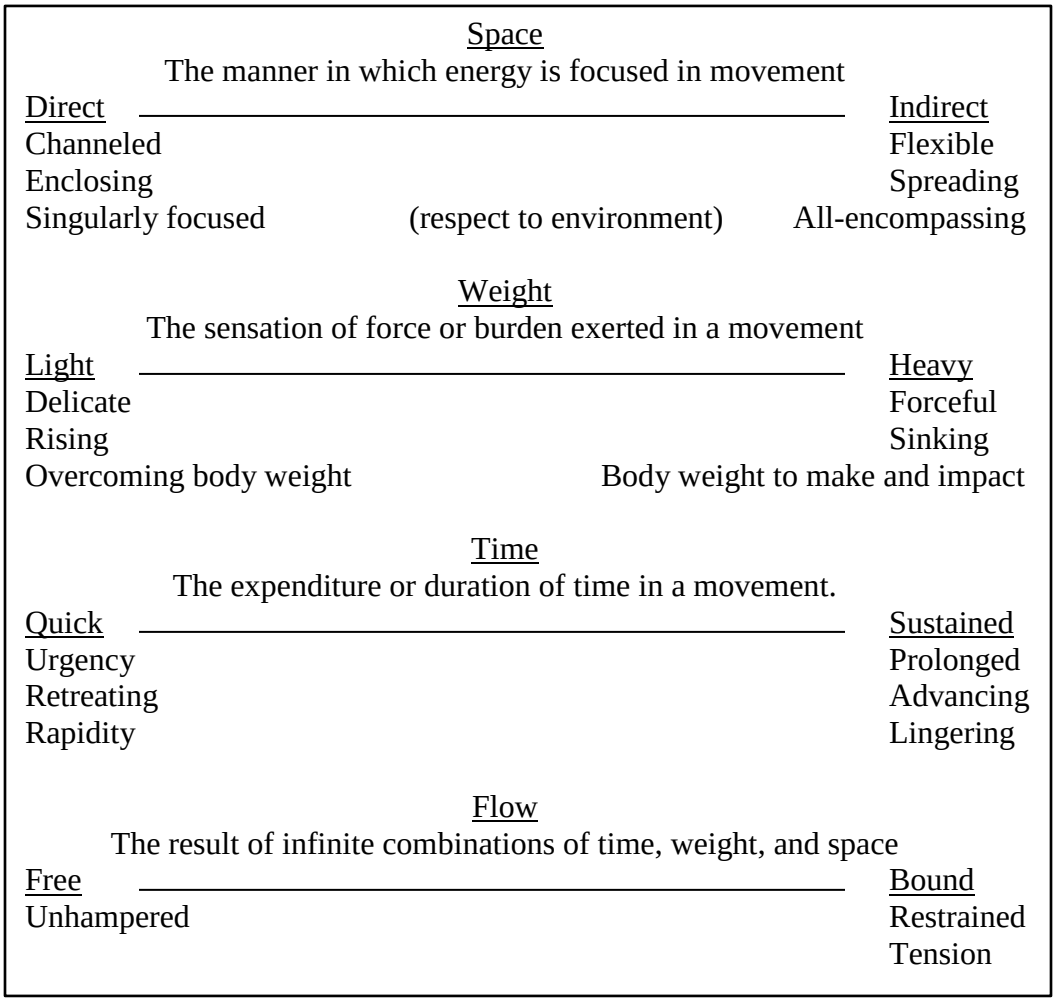

Figure 1: Effort Element Spectrum

An understanding of the extremes and the many gradations along the effort element spectrums of time, space, weight, and flow will empower conductors with infinite possibilities of motions. Experimentation with varying the degree of each effort element may awaken movements that have been absent or unused in the conductor's repertoire of movement capabilities. A key to Laban's work was his desire for a person to experience the physicality, feeling, and energy of movement, and then have the ability to describe the experience.[104] The effort elements are most easily understood in

[104] Jordan, *Evoking Sound*, 31-32.

combination. More specifically, weight, space, and time influence and change the flow. The relationship and combination of the strength of force (weight) on the bone structure extending into space in a specific timeframe give movement intended expression.[105]

How to Incorporate LMA in a Beginning Conducting Class: Objectives, Activities, and Assessments

To aid the process of transferring an internal impulse or internal aural image into gesture, a conductor can begin using Laban's eight action verbs that demonstrate a variance of the effort elements of space, weight, and time. There are just a few examples provided in Figure 2 of myriad possibilities that can be explored in conducting gestures. All of these gestures can be observed, analyzed, and thus learned. Because these motions relate to common actions in people's lives, they can be observed and understood by others without explanation. As conductors do not physically contact their sounding instrument, and consequently lack the tactile feedback of the instrument, they must depend on the connections between meaningful motions and the sounds they elicit. It is in this way that conductors can begin to "audiate" sound and movement together as one gestalt.[106]

[105] Vera Maletic in Gambetta, "Laban Movement Analysis for Conductors," 29.
[106] Gambetta, "Laban Movement Analysis for Conductors," 15.

Laban Action Verb Movement Qualities	Effort Elements	Movement Examples
Float	indirect (Space) light (Weight) sustained (Time)	treading water at various depths using a bubble wand spraying a room with air freshener
Wring	indirect (S) heavy (W) sustained (T)	wringing a beach towel twisting off a bottle cap using a screwdriver
Glide	direct (S) light (W) sustained (T)	smoothing wrinkles in a cloth, or ice skating throwing a paper airplane erasing a blackboard
Press	direct (S) heavy (W) sustained (T)	pushing a car pushing a child on a swing squeezing a tennis ball
Flick	indirect (S) light (W) quick (T)	dusting off lint from clothes shooing a fly touching a hot stove
Splash	indirect (S) heavy (W) quick (T)	swinging a baseball bat, or serving a tennis ball tearing a piece of paper slamming a door
Dab	indirect (S) light (W) quick (T)	typing or tapping on a window tip-toeing playing darts
Punch	indirect (S) heavy (W) quick (T)	boxing hammering a nail plumping a pillow

Figure 2: Laban's Eight Action Verbs[107]

Experimenting with and executing these actions will help a conductor learn to feel the different aspects of space, weight, and time. Because the actions are commonly encountered motions, no decoding or translation is needed. People can understand an action that they regularly execute or observe. If a musician sees a floating gesture, he can

[107] Yontz, "The Effectiveness of Laban-Based Principles of Movement and Previous Musical Training on Undergraduate Beginning Conducting Students' Ability to Convey Intended Musical Content," 30.

relate from his own experience with floating or watching things float, and consequently he will breathe and move in a like manner in his performance. A conductor's gesture that simply shows metrical pulse without appropriate effort elements will lack the ability to elicit the full extent of the aural image.[108] The ability, then, to knowingly add or decrease weight or control the direction and speed of movement will allow the conductor to subtly or dramatically influence the breathing and motion of the observing musicians. By performing these familiar motions a conductor can begin to recognize how differing gradations of weight, space, and time can influence movement or airflow and consequently sound production.

The main objective in a beginner course is to develop a working vocabulary associated with the spectrum of effort elements, space (direct to indirect), weight (light to heavy), time (quick to sustained), and flow (bound to free). Students can then demonstrate motions that span the whole spectrum for each element. By floating, wringing, gliding, pressing, flicking, slashing, dabbing, and punching, students will experience the different movement qualities. An understanding of these principles can be gained by students explaining and demonstrating what muscles and bones are involved in the motion and what effort elements are in use. Students can mimic the motions of an instructor or classmates or make up their own to lengthen the list of possibilities. Through this process, students will be equipped with terminology and an awareness of how to talk about different aspects of movement. Certain movements can be broken down to specific elements. The change of one or more of these elements will elicit a different motion. Given specific extremes of effort elements, students can be asked to create a motion and

[108] Gambetta, "Laban Movement Analysis for Conductors," 29.

an activity that matches those qualities. For example, given the qualities, indirect space, light weight, and quick time, a student might come up with the action of recoiling from a hot surface.

To come at this topic from another direction, students can be asked to observe the motion of a conductor and then describe it using the terms of the four effort elements. An evaluation can then be done to determine whether the demonstrated effort elements are the most effective for expressing the musical idea. For example, a student might be attempting to show a smooth arching flute melody at a piano dynamic with direct, focused space, light, floating weight, sustained, lingering time, and bound flow. Observation of this gesture would hopefully conclude that free flow would communicate a better more relaxed breath and release of air. It may also be more effective to use indirect, flexible space to further show freedom for the arching melody. Familiarity with terms that specifically describe key aspects of movement will allow teachers and students alike to observe and provide specific feedback for how to adjust or change motion.

Conclusions

Figure 3 provides a connection between musical terms and characteristics and Laban's effort elements. Once musical conclusions have been drawn and an aural image has been established from score study, a student can decide upon what efforts will best influence performers to produce this sound. Laban explains how understanding of the basic effort actions can better direct movement choices:

> People trained in the performance of the eight basic actions, combined with bound and fluent flow, will be more able to choose the appropriate movement for any tasks they face than those who rely entirely upon their natural gifts or intuition…Moreover, complicated tasks contain combined

> efforts, and the person facing such tasks must be able to connect various movements and actions in unexpected ways.[109]

Training in the basic effort actions helps conductors utilize and create appropriate and efficient gestures that will communicate musical ideas and events with expression, conviction and accuracy. The gestures are not caricatures or imitations but rather everyday motions that unique body types and shapes can execute in natural ways recognizable by others. The audiated musical characteristics can translate into movement characteristics and therefore be influential to others.

[109] Rudolf Laban, *Effort: Economy in Body Movement*, 2nd ed. (Boston: Plays, 1974), 25 in Gambetta "Laban Movement Analysis for Conductors," 36.

CHAPTER FIVE

HOW TO PROCEED: A NEW MODEL

Introductory Issues

A curricular model for a beginning conducting course grounded in score study and natural body movement will establish in students a solid foundation for influencing aesthetic musical experiences. This model will reflect the concepts established in the preceding chapters by emphasizing score study as a means of developing an aural image which then maintains a central focus for developing natural and effective motions. This chapter will lay out some of the varying issues that should be interwoven throughout the term and then follow with a series of example assignments.

To influence others towards the performance of a specific sound, a conductor must have that specific aural image clearly established in the mind. A conductor then must have gestures that intentionally elicit specific breath and motion characteristics from players. This can be aided through the use of Alexander techniques for healthy and uninhibited motion and Laban Movement Analysis for inspiration in choosing effective movement options. This is not a sequence to follow as much as a palette of tools to aid the conductor. With experience, these areas will naturally meld together to a point where aural image comes out in the conductor's motions without much conscious thought.

In the initial stages, however, the medium of words will help transfer the aural image to motion. If a student is able to apply musical descriptors to the different aspects of the sound, these then can be related to the spectrum of movement descriptors which can help direct the motion of the body. As Gambetta explains,

> The common thread that unites a conductor's body and mind with his musical and artistic intentions is an awareness of the paired oppositional forces or qualities that permeate both movement and music… A conductor's gestures should be governed by his inner or audiated attitudes toward pairs of opposed musical qualities or elements of musical expression that coalesce with equivalent qualities of movement to produce the desired gestural representation of musical signals in the score.[110]

Barber arrives at a similar conclusion: "In the early stages of learning to conduct, verbal metaphors can be a helpful device to bridge the gap between the conductor's inner aural image of the score and the gestures he will employ to influence the ensemble."[111] With Laban movement principles, students will not only develop a working vocabulary to describe motion, but they will experiment with and experience the extremes of the effort elements as they find movements to lead others toward their desired sound.

The focus in class should be given to student-generated motions that fit specific descriptors. Rather than imposing specific techniques or motions, students will find greater connection by drawing from their own experience. Whole body motions can be encouraged at the start which can later be focused and refined to arms and hands. One of the most important objectives with Laban principles will be creativity and exploration of motions that fit certain descriptors without any judgmental or constricting limitations other than correct application of effort elements.

Using a pretest of a Silent Read Through at the beginning of the course can reveal and highlight students' current abilities. This pretest will check students' abilities to 1. sing back melodies, 2. sing through harmonic bass line motion, 3. perform rhythms, and 4. discuss the mood, character, feel, form, structure, tempo, and instrumentation issues in provided examples. A set amount of silent read through time can be given for a one line

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[110] Gambetta, "Laban Movement Analysis for Conductors," 45.
[111] Barber, "Influencing Sound: Myths, Metaphors, and Musicianship," 59.

melody, a score reduction, and/or a simple, but full score. Examples from the following section could be used in this pretest. This process, although potentially intimidating, will help students realize some of the skills that need to be developed in their learning process as well as inform the instructor of current skills. Pretesting in this way also keeps an instructor from drawing assumptions about students' entry-level skills like so many of the current textbooks.

The musical examples suggested below highlight differing areas of the score study process, and each excerpt gradually adds more elements. To ease students into score study, the first example begins with melody only, and then each following example adds more layers to the score. Most excerpts are quite short so that the study process will be manageable and achievable for beginning conductors in the time between classes. Suggestions are given about what aspects of score study to focus on for each excerpt. Instructors could choose to add or adapt which areas to highlight for each example, or they could substitute different musical examples altogether. The selections are not intended to favor instrumental or vocal approaches, but to develop skills that can be utilized with any musical work.

In class, students can discuss their own study processes, interpretations, and conclusions about musical decisions. They can also explore, discuss, and experiment with appropriate movements. As students share their interpretations through singing and moving, the whole class can observe, perform, analyze, and discuss the effectiveness of movement choices. The goal is not a unified interpretation or common movement (and certainly not standardized, generic movement), but an establishment of an aural image with an interpretation that can be supported by evidence in the score and movement that

effectively influences others to perform in a like manner. Constructive criticism can focus on whether motions tend to elicit the desired response from performers. The entire class can be involved with such discussions. Even though students are beginners in this role as conductors, they are experienced at observing and reacting to other people and performing under other conductors. Therefore, their comments and feedback about other students' motions can be valid and helpful.

Specific technical instruction is intentionally avoided in the beginning of the term to allow students to move in a way that feels the most natural without interrupting the students' thought processes or hindering their hearing of the aural image. Showing students a textbook preparation gesture, for example, may inhibit their natural musical impulse by forcing the brain to think about proper technical execution. Instead of focusing on the sound, students may think about how and when the hand needs to go up or down, how and when the breath needs to coordinate with the motion of the hand, and where the specific ictus needs to occur. With this much focus on technical information, beginning students often forget the aural image in their mind, move in an awkward and uncomfortable fashion, and completely miss the sound produced by the ensemble. Without any technical instruction, students may actually be more successful in starting a group. They will be instructed to think and act as chamber musicians. By focusing on the sound image to be created, they will then breathe and move in the same way they would if starting a piece as a member of a conductorless vocal or instrumental chamber ensemble. Students will most likely demonstrate a clear and technically accurate preparation gesture through breath and inherent body motion in the head, arms, or upper body without any conscious awareness of the specific aspects or parts of that technique.

After the music is started, students can keep the phrase moving with motions (pulsing, sweeping, circling, flicking, dabbing, or punching, etc.) that stimulate or change the sound. In this case, the absence of any repetitive technical patterns may again allow the students to better show the phrasing and musical aspects of the piece because they are constantly thinking about the music rather than the placement of beats within a pattern. By leaving out specific technical instruction in the initial stages, musical instincts that already manifest themselves through body motion are allowed to guide the performance without distracting the brain with new and potentially unfamiliar directions.

An example of a technical exercise that can be used to demonstrate clear intent and communication to a group is a simplification of Elizabeth Green's well-known exercises in "psychological conducting" as presented in *The Modern Conductor*.[112] A student may be asked to lead a group to perform a series of accented and unaccented quarter notes simply by following the conductor's gesture without the group using any music. Attempting this from a technical standpoint often leads students to think about which beats need a high rebound and which beats need little to no rebound in attempt to initiate the ensemble response. The same student who may fail miserably at this conducting exercise will most likely be able to perform the excerpt accurately with a mallet and timpani on the first attempt. Asking this student then to repeat the performance of a similar excerpt without actually striking the drum will demonstrate a motion that naturally and clearly shows when and how the ensemble is to perform. This example again shows how technical instruction may actually hinder the beginning student's ability to communicate with an ensemble. By thinking about the music and how

[112] Green, *The Modern Conductor*, 238.

to perform the music on the drum, the student's body will move in a way that can communicate with and influence others in the production of sound. The focus is again on the music rather than the placement and size of rebounds with a pattern.

Technical skills do need to be acquired not only for a student to communicate successfully using common expectations of ensemble members, but also because these techniques may reflect aspects of the aural image. The introduction of specific patterns and technical instruction will not occur, however, until the second half of the term to emphasize the primary importance of developing an aural image and its connection to inherent movement. If patterns are introduced from the start, a beginning conductor's mind will give attention to the execution of this new technical skill to the detriment of the aural image. An early introduction of patterns may also hinder students' creativity for subsequent musical examples. Rather than thinking about how to represent and influence sound according to the aural image, students may fall into the comfort of a repetitive pattern that may or may not accurately represent the music.

After students have worked through the process of turning multiple aural images into motion that is both representative and natural, these motions then can be focused or guided into patterns that provide the metrical information. This sequence will help students better maintain the musical intentions within each gesture because the aural image has always been the focus. For example, if a student has established an effective and representative light, bouncing motion in the arms that accurately depicts the character and style of a musical idea, this motion can be maintained while guiding the arm to positions or directions within a pattern. Beat patterns can be perceived as motions that reflect the metrical groupings within the overall aural image. In this sense, beat patterns

are not just generic gestures that can be applied to any piece sharing the same meter. They become one aspect of the complete aural image that can be communicated to the ensemble. The reverse sequence, used by most beginning textbooks, has the brain thinking first about the generic pattern, with musical style and character left to the student to apply later, if at all.

Sample Assignments

Melody: Holst, "Song Without Words" from the *Second Suite in F*, movement 2 excerpt (See Appendix B)

Students will be asked to start the score study process with the melody that opens Holst's "Song Without Words." One statement of the melody could be written out by itself, or students will simply be instructed to observe only the melody within a full score. To begin the overview process, students will be called upon to relate basic biographical information about Gustav Holst and his second suite. In this process, they may find Holst's connection to folksong and seek out the text from the original folk song "I'll Love My Love" as an interpretive aid. Students will then develop a formal outline of the melodic phrase. They will identify the mode and chord outlines. Their interpretation of the Andante tempo, the dynamic shape, and the expressive quality of the melody will be demonstrated through singing. Students will also describe the mood and character of the melody based on their analysis. Words like *haunting, longing, stark, lonely,* or *depressed* might be used. Students will then decide what effort elements would be appropriate for the character of this melody. They might consider the posture and attitude of the singer who feels lonely and disheartened. The sustained line could lead to action verbs like floating and gliding on the free flow end of the spectrum and wringing and pressing on

the bound flow end of the spectrum. Students must decide which action verb best aligns with their descriptors and their aural image of the melody. These actions may even fluctuate along the movement spectrum for different parts of the melody. Students will then show these actions in their movement while singing the melody on a neutral syllable. These motions may involve physically moving through space to show the phrase as movement from one point of the room to another, or they may keep their feet planted and choose to move their hands in a way that shapes an imaginary sculpture. As a final step, students will lead the rest of the class in singing this melody. They will use their own breath to start the group and then show the mood, dynamic, and tempo with how they continue to move. No further instruction will be given on what this movement should look like to encourage students to be creative and find what their body unconsciously wants to do in response to the sound in their ear. Class-time can then be an opportunity to experiment with how their motions actually influence the group. Each student's motion will be unique to his or her own personality and body type. Discussions will then seek to analyze effectiveness rather than any uniformity.

Duet: Mozart, Duo for Two Horns, K. 487 (See Appendix B)

This Mozart horn duet could either be read with both parts in the key of C, or both horns could be treated as transposing instruments to develop the skill of hearing an aural image that sounds different than its position on the staff. Although this horn duet would not normally be conducted, this excerpt can serve as an example of a two part work that may be used with a treble choir, for example. Students will again identify and label parts of the phrase structure, but they will now also label implied harmonies and cadences as

they chart the short binary form. Students will consider the role of both parts and describe how they interact. With few detailed markings, students will have to make decisions about balance and articulations with explanations for whether the quarter notes need to be long and connected or separated and bouncy. They will need to draw their conclusions from their study and singing of the score and then find descriptors and action verbs to show their intentions. One might decide that the first bar should be smooth and flowing and therefore choose a gliding gesture, whereas the second bar may be bouncy and separated shown with a flicking and dabbing gesture. The student would again demonstrate the desired sound through singing and moving their arms in a gliding or flicking fashion. This could first be done by demonstrating each line separately and secondly by vocally jumping between lines to better reveal the students command of the composite sound. This example could also work coordination by tapping the rhythm of one part while singing the other part. One part could be played on the piano while concurrently singing the other. In the performance of this excerpt, adjusting the amount of weight or changing the space in the gesture to affect or influence the sound can demonstrate the student's ability to mold an ensemble to the desired interpretation. As an experiment, students might take liberal creative license and show drastically divergent interpretations from one section to the next or on a repeat. Although this experiment may be stylistically inconsistent, it can reveal a student's ability to truly influence the performance of the group.

Trio (homophonic): Beethoven, Symphony No. 7, movement 2 excerpt (See Appendix B)

The opening section from Beethoven's Symphony No. 7, movement 2 utilizes treble, alto, and bass clef. Students will be asked to sing through each line as well as play each line on the piano to demonstrate their ability to read all the clefs fluently. Students will then be asked to play all three lines together demonstrating their ability to simultaneously read multiple clefs. Playing all parts together at the piano can help establish an aural image of the harmonic structure. Students may be asked to explain how the harmonic motion affects the shape of each phrase. The harmonic implications can help guide decisions about how to convincingly shape the rather static opening gesture as well as the melodic gesture in the viola and cello toward the end.

The articulation markings are more detailed than the Mozart duet, but specific clarification of tenuto and staccato length is still needed. Students will need to defend their choices with analytical reasons and be able to show in their gesture what interpretation they desire. This somewhat simple excerpt could include a different action verb for each beat in some sections with alternations between sustained, bound flow and quicker, lighter motions. In leading a group with this example, it might be appropriate to move the whole body in space. How one chooses to walk or process around the room could be very helpful in showing the opening character of this excerpt. This feel could then gradually be focused to only hand and arm motion.

Trio (polyphonic): Byrd, *Non Nobis, Domine*- (See Appendix B)

This polyphonic Byrd example is included to push students hear the composite sound of three lines in cannon. Although each line has the same shape, the staggered

entrances can easily lead to confusion. Articulation is much more uniform in this example than the previous, but shaping each independent voice part will be important. Students need the ability to direct their attention between parts to clearly show entrances and releases. Knowing how each part sounds in relation to the others at any given point is also important. Singing vertically through this score (viewing all staves and singing the chord from the bottom up for each beat) as well as horizontally through each individual line can help with developing an image of how harmonies are generated from the stacked lines. Playing two parts together on the piano or singing one part and playing another will also develop an aural image of these combined lines.

This excerpt will require students to work on flow in their motion. Beginning with whole body movement and experimenting with different macro and micro pulses could be effective in establishing a sense of line. In focusing the motion, students will need to decide upon which pulse to show and how this can be achieved with the arms and hands. Consideration should be given to how different pulses can help or hinder the flow of each line and the collective phrasing of all three parts together.

Four Part Chorale: Bach, "Ach, Gott und Herr" from Cantata 48 (See Appendix B)

A first step with this Bach chorale will be translating the text unless the student is already fluent in German. A harmonic analysis can then shed light on how the text is set especially with regard to the chromatic lines in the last three measures. Singing through each line independently as well as singing the chords vertically will establish the aural image. Singing one line while simultaneously playing another line on the piano will also aid this aural image development. Because students have not yet learned the specific

technique of how to get in and out of fermatas, their own breath and singing of this piece will naturally lead an ensemble through these moments. This process of breathing will also help students easily and naturally add the hand technique for fermatas later. This specific example includes the original C clefs which provide further practice for students in reading these clefs. It would also be possible to substitute a closed score version if the clefs add too much challenge for the given student.

Since there is text for this piece, descriptors of mood and character are more evident, but action verbs to accompany these characteristics are still needed. This chorale may be an appropriate example to work on a circling hand that does not fit any specific pattern, but shows motion from beat to beat. This could follow a figure-eight shape or one circular gesture that changes weight, speed, and size for each different beat. Phrasing interpretations can be evident through the changes of this circular motion.

Quartet/Quintet: Schubert, Symphony No. 8, movement 1 excerpts (See Appendix B)

The opening of Schubert's Symphony No. 8 contains several separate sections that require a student to think about and show a contrast between lyrical melodic lines and agitated rhythmic activity. The somber opening statement in the cellos and basses turns into nervous rhythmic activity in the strings that eventually accompanies the lyrical woodwind melody. Students will need to decide how the sixteenth-note motive supports, compliments, contradicts, energizes, or intensifies the lyrical melody. The secondary group of this sonata form contains a similar contrast between melody and accompaniment with a lyrical cello melody set against off-beat violas. To keep this excerpt manageable, an instructor could extract these smaller sections from the larger form and focus on how

to show the contrasting ideas. For the student this may mean working on hand independence with a pulsing motion in one hand and a gliding motion in the other. A student may also choose to establish the first rhythmic character of one part and then encourage its continuation while switching to a gliding or floating gesture to show the lyrical line. Decisions will have to be made about how to show the nervous activity and intensity while still maintaining the soft dynamic.

Piano Excerpt: Mussorgsky, "Promenade" from *Pictures at an Exhibition* (See Appendix B)

This Mussorgsky Promenade will provide students with an excerpt that can effectively start with full body motion promenading through the room. Attention should be given to the carriage of the whole body in this process. How do students step? Where do they hold their arms? What is the perceived aura as the students promenade? This whole character must be maintained as the student plants the feet and conducts from the podium. Study of this piece will require the students to carefully consider phrasing and smaller motivic ideas within the larger phrase. The following questions may help guide the study process. How does the phrase relate to the meter and the barlines? How does the change in meter affect the phrase? How is the motive of two eighth notes and a quarter note manipulated and extended in the excerpt? How does that motive relate to the three quarter note motive? How can a motivic analysis help clarify the form or development of this short excerpt? Where are the peaks within this Promenade, and how will the student maintain interest throughout the plodding bass motion? How will the student's pacing signify arrival at the end of the Promenade? Students will need to

consider how to execute the tenuto markings and the poco sostenuto instruction. What kind of motion can clearly show the precise interpretation of sustained or tenuto notes?

String Section: Elgar, "Nimrod" excerpt from the *Enigma Variations* (See Appendix B)

The "Nimrod" movement from Elgar's *Enigma Variations* will require students to explore macro and micro pulses. Too much emphasis on the micro beat may disturb the flow of this adagio piece, however, only showing macro beats may not provide enough information. Students may find it most effective to avoid any consistent pulse and rather show the rhythmic motion of the line. Decisions will have to be made about how to shape the long, slow phrase. Motions will have to be chosen that show not only extreme dynamic levels, but also the pacing of this dynamic line. The large leaps and chromatic harmonies in this excerpt will likely challenge students' audiation abilities, but accurate hearing of this musical content directly relates to the tension and release within the excerpt. Students will need to decide how to show the harmonic tension without applying unnecessary physical tension. It will be important to evaluate bound flow versus free flow and how this affects the breathing or bowing of the performers. Conducting motions for this excerpt need freedom from excess muscle tension, but there is simultaneously a need to show intensity of musical line.

String Section: Mozart, Symphony No. 36, movement 2 excerpt (See Appendix B)

The string excerpt from the second movement of Mozart's Symphony No. 36 provides a compound meter example. Students will need to identify and work with individual musical gestures while still maintaining a longer sense of the complete

melodic statement. How to place each accompanying quarter note and how to space the eighth notes will need to be clarified. Students' motions will need to reflect the beginnings and endings of each musical gesture without altering the underlying pulse of the whole section. Placing each of these individual musical gestures may involve a gliding motion for the quarter notes and a gentle tapping motion for the eighths.

SATB Choral work: Grüber, "Silent Night" (See Appendix B)

Students may have an aural image of this piece before ever looking at a score, but they will now be forced to make decisions about exactly how to interpret each phrase within this compound meter. What pulse needs to be shown and why? If they choose to show the melodic rhythm, how will the long notes at the end of each measure be released or sustained? What motion best represents either interpretation? If there is a connection from measure to measure, how can the long note increase of diminish in volume based on gesture? How will the text be articulated, and how will this affect the notes lengths? How will the ends of words be shown through motion. Students can contrast the eighth note motion of this 6/8 example with the previous Mozart examples.

Wind Section: Borodin, Symphony No. 3, Scherzo excerpt (See Appendix B)

This final example features the wind section of an orchestra with multiple clefs and transpositions. Students will need to be comfortable reading all the transpositions to track doubled parts, to analyze harmonies correctly, and to track the melody as it migrates from the oboe to the clarinet to the bassoon. Physically walking around the room with unequal step sizes can initiate students to uneven beat groupings of this asymmetrical meter.

Walking with a limp or raising the height of one foot as if stepping over an object can approximate a feel for the duple versus triple pulse in each measure. These motions can then be focused to the hands and arms. The end of the excerpt slightly alters the main motif with a duple version. Accurate execution of movement in this excerpt will require students to internalize a constant eighth note pulse while moving the body with various groupings of this pulse.

First-Semester Sequence

Figure 3 provides one possibility for a fifteen-week semester plan. The first half of the term will work through each musical example as described above, focusing on the aural images and natural body movements. The second half of the term will then utilize the same excerpts to introduce patterns and specific preparation, release, cueing, and fermata techniques. By this point, students will have already worked through different elements of score study and will have established an aural image of each excerpt. They will have explored movement possibilities and will have experimented with the effectiveness of such movement in leading the rest of the class. With this foundation in place, technical information can be added as another aspect that helps clarify and communicate the aural image. Patterns, for example, will be seen as evolving from the metrical construct of the aural image. They become one movement aspect that can be applied to help communicate musical intent. They are not a starting point in the conducting process, but a refining motion. By using the same excerpts in the second half of the term, students can build the new instruction onto an already established

foundational image. With a solid image in place, a student can give mental attention to new technique without completely losing track of the sound.

	Excerpt/Activity	Notes
1	Movement Introduction	
2	Holst / Mozart Duet	Melody / Duet
3	Beethoven (Byrd)	Trio
4	Schubert (Bach)	Four or five staves
5	Mussorgsky	Mixed meter piano version
6	Elgar	Full string section
7	Mozart Symphony / Grüber	Full strings / choir
8	Borodin Symphony	Wind section / transpositions
		Introduce Technique
9	Holst / Mozart Duet	4/4
10	Beethoven / Schubert	2/4 and 3/4
11	Mussorgsky (Bach)	5/4 and 6/4 and 4/4, fermatas
12	Elgar (Byrd)	Subdivided 3/4 and 4/2
13	Mozart Symphony / Grüber	6/8
14	Borodin Symphony	Compound and mixed meter
15	Final project	

Figure 3: First Semester Curricular Layout

The total number of semesters allotted to conducting instruction will affect the number of objectives covered in the first term. With a three-semester plan, more time could be spent establishing score study and movement concepts in this initial stage. Excerpts could be spread out over more time to allow more depth with each concept. The presented model demonstrates an option that could work for situations that only have a one-semester requirement. If this is the first of several courses in conducting, a longer period for introductory material and fewer musical examples would be beneficial. Several weeks list multiple excerpts to allow for options or substitutions depending on the desired objectives.

Conclusions

This proposed model provides a basic structure that could be used to guide students through the process of studying a score, internalizing an aural image, describing sound with words, translating sound into equivalent motion descriptors, to finally moving and performing. In the presented curriculum students will cover all of the score study objectives listed in chapter three including historical context, clefs and transpositions, textual interpretation, tempo interpretation, formal, thematic, and harmonic analysis, and consideration of dynamics and articulations. They will have demonstrated skills through singing, playing, charting, and moving. Students will have covered 4/4, 3/4, 2/4, 4/2, 5/4, 6/4, 6/8, and 5/8 meters and patterns alongside preparatory gestures, release gestures, and fermata techniques. Style, character, dynamics, articulations, and other musical details will never be addressed as specific expressive subheadings, but are subsumed within the context of establishing an aural image. None of the technical items will be seen as elements to add to one's conducting but inherent characteristics of all movement derived from specific sound.

This model is intended to highlight the studying and learning process that will continue to be used throughout one's conducting career. Students will not become exceptional conductors after one semester of study. They may not master any of the skills introduced, but that is not the point. Following this model, students will understand the starting point for all conducting endeavors. They will understand how an aural image can and must be established before considering which movements naturally reflect the sound. Through the medium of musical descriptors and language descriptors, students will begin to draw connections between the score study process and movement.

CHAPTER SIX

CONCLUSIONS

The model presented in this document aligns beginning conducting course objectives with foundational philosophical principles of aural image development through score study and natural body movement. With this model students will always begin the art of conducting with score study. They will acquire a variety of methods for learning the many aspects of the written score. They will come away with a respect for the aural image of each score as well as the practical experience of developing an internalized aural image with multiple musical excerpts. They will encounter different issues of score study with different pieces in a way that is not overly intimidating for a beginning conductor. The process sets manageable objectives for what can be a time-consuming endeavor. In studying scores, students will draw connections to and utilize skills from other courses of study in their music program.

Using this model will help students understand how the body is designed and how it naturally moves. Students may regain or maintain free and uninhibited motions of muscles and joints. The attention to releasing excess muscle tension and unnecessary pull will not only allow healthier motion for the conductor, but also will elicit healthy relaxed breathing and motion from ensemble members.

Working through this model will provide a process for turning aural images into motion. With a thorough knowledge of the score, students will be able to describe its many features and relate these to movement descriptors. Because these related movements are familiar and common to other people, they will be influential. Students

will observe and critique motion of others. They will evaluate themselves and others to diagnose whether specific actions are eliciting or hindering the desired result, and then adjustments can be made to effort actions to better represent the inner intentions. This model provides an experiential-based course that keeps students studying, moving, and analyzing. The active involvement will help instill the skills, processes, and routines needed to continually improve and evaluate one's own work.

Further study and experimentation is needed to better reveal the implications of reordering the sequence of instruction especially in regards to technical skills. This model may help students to show specific musical intentions more effectively in their technical gestures when they do learn them, but there is no tested evidence yet to prove this theory. Actual testing of this model would reveal the long-term implications of delaying the introduction of specific technique that is familiar to ensemble members. Future research would need to involve a longitudinal study of two groups of conducting students over the course of their entire conducting instruction. One group would begin with the sequence and process of a current conducting text, like Hunsberger and Ernst's, that spans several semesters. The second group would begin with the presented model that rearranges the sequence and emphasis of instruction during the first semester. This study would have to take into account the sequence and coordination of all courses involved.

Because this model is not yet based on definitive test results and essentially provides a philosophical proposal, it is important to share how the views presented may be beneficial to current instruction without completely abandoning the most common sequence. The question is not whether score study and natural movement instruction should be addressed, but rather the importance and placement of these objectives

compared to basic technique. A marriage, then, of this model with some current textbooks necessarily requires adjustment to the emphasis and sequence of objectives.

With enough introductory instruction, students can acquire a basic understanding of how the body moves and works naturally and freely. Attention can then be given to the tension and release of motion throughout the development of all technical skills. As a student progresses through a semester, acquired technique can be assessed, observed, and discussed with a common vocabulary in an objective manner.

Score study can and should be introduced before introducing any specific conducting technique. The different aspects of score study can then be emphasized and developed throughout the term. Knowledge about a piece and the aural image in the ear, established from score study, should always influence and lead the discussion about technique. Aspects of technique should always be connected to sound, not through a recording, but from the inner ear and voice. So the technical sequence of a book like those by Labuta or Hunsberger and Ernst will provide a satisfactory starting point as long as the students are first required by the instructor to complete necessary steps of score study to establish an aural image. Students should also be called upon to reproduce their intentions vocally to demonstrate their acquisition of this aural image. It would then be recommended to always begin moving apart from patterns. Students need to experience first the freedom of moving without barriers. Beginning with a pattern often locks a student into a mold that then prevents the true nature of the music to emerge. If students can first move in ways that show the true character of a piece, this same character can be directed into patterns and specific techniques without losing the true impulse. This will

allow for unhampered movement which can then be refined or redirected much more successfully than generic gestures can be enhanced or enlivened.

If a conductor intends to lead and inspire musical performances, the development of this craft must begin and end with the music itself. Without years of experimentation with the proposed model, the only conclusion that can quite definitely be drawn is that the music is in the score, and this must be the conductor's guide. Giorgio Polacco's comment "If a man has musical talent, has mastered the score and knows exactly what he wants from the performers, his hand will follow his intentions without difficulty" does not provide a clear process for establishing instructional objectives, but does summarize the views and foundational grounding of many experienced conductors.[113] If nothing else, the beginning conducting course must establish this recognition and respect for the aural image represented in the printed score as the driving force behind movement.

[113] Fuchs, *The Psychology of Conducting*, 9.

APPENDIX A: ACCUMULATED SCORE STUDY OUTLINE

The following outline is a compilation of the following authors: Hunsberger and Ernst, Kohut, Jordan, Barber, Battisti and Garofalo, and Prausnitz. This is provided simply as a reference tool for stimulating questions while studying a score.

Overview

Title page info[114]

- Composer (dates, background, other related works, style period, performance practice)
- When, where, and why this piece was written
- Dedications
- Editor, arranger, transcriber, orchestrator
- Publisher
- Title
    - Genre
    - Opus number
    - Programmatic indications

Instrumentation[115]

- Specific list and order
- Foreign terms/names- translate
- Transpositions/ranges
- Score in C versus transposed
- Clefs

Activities: (these activities are provided as suggestions for improving skills in this area)

- Playing/ singing through Dandelot's *Manuel Pratique* or similar books to work on clefs
- Playing/ singing through Bach chorales in C clefs (start one voice and then add)
- Play scores with clefs and transposing instruments (start one line, then multiple lines in different transpositions)
- Write out transpositions to the sounding pitch or turn sounding pitches into the correct transposition

[114] Barber, "Influencing Sound", 145-147. Battisti and Garofalo, *Guide to Score Study,* 4-5. Hunsberger and Ernst, *The Art of Conducting,* 51. Kohut and Grant, *Learning to Conduct and Rehearse,* 89. Prausnitz, *Score and Podium,* 30.

[115] Battisti and Garofalo, *Guide to Score Study,* 5-6. Hunsberger and Ernst, *The Art of Conducting,* 52.

Tempo and Meter[116]
- Tempo indicators/ terms
- Metronome markings
- Meter and meter changes
- Tradition/performance practice

Text[117]
- Expressive marking- terms- symbols
- Text for vocal works

Silent Score Reading[118]
- Browse through the score silently while trying to hear it in the head.
- Become familiar with the layout and how things look
- Notice the large things without stopping to clarify details
    - Major structural joints
    - Major key change areas
    - Divisions
    - Rehearsal numbers or letters
    - *General* ideas about texture, shapes, melodies, rhythms, dynamics
- In this reading process, develop a mental image of the whole (look at the forest, not the trees- but have enough information to be able to talk about (hear) the forest distinct from another forest.)
- Try to hear as much as possible as you read through
- Focus on one or only a few things to start, but then gradually be able to hear more and more at once.
- Goal is to gain an overview of the whole piece in the head without having to go back and look at the score to remember.
- Get a feel for the expressive nature of the piece
- In this stage of the process, don't stop to look at things in detail- keep going.
- Do not use a piano in this stage- it only inhibits the inner ear development

Analysis

Formal Design[119]
- Sectional forms
    - Binary, ternary, rondo, arch form
- Variation forms
    - Theme and variations, passacaglia, chaconne
- Developmental form- sonata allegro
- Imitative forms:

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[116] Battisti and Garofalo, *Guide to Score Study,* 31. Hunsberger and Ernst, *The Art of Conducting,* 52. Prausnitz, *Score and Podium,* 12.
[117] Battisti and Garofalo, *Guide to Score Study,* 32. Hunsberger and Ernst, *The Art of Conducting,* 53. Kohut and Grant, *Learning to Conduct and Rehearse,* 94-95.
[118] Battisti and Garofalo, *Guide to Score Study,* 22. Prausnitz, *Score and Podium,* 31.
[119] Battisti and Garofalo, *Guide to Score Study,* 30-31. Hunsberger and Ernst, *The Art of Conducting,* 52.

    - Fugue, canzona, ricercare, canon
- Free forms
    - Sectional, toccata, prelude, fantasia, rhapsody, programmatic
- Number of movements
- Balance, symmetry, length

Melodic Analysis[120]

- Motives and themes (fragments of themes, method of thematic continuation)
    - Primary themes, secondary themes, countermelodies
- Melodic shape (contour, density, doublings, primary notes, secondary notes)
- Motivic and thematic development (augmentation, diminution, inversion)
- Counterpoint (sequences, imitation)
- Phrasing (beginnings and endings)

Harmonic Analysis[121]

- Large tonal areas (is it tonal, atonal, serial, polytonal?) (opening and ending key areas)
- Cadences
- Modulations
- Harmonic progressions (functional or nonfunctional?)
- Coloristic harmony, dissonance, harmonic tension
- Harmonic rhythm
- Transitions
- Clarify phrasing and form

Rhythmic Analysis[122]

- Tempo markings
- Meters used
- Rhythmic motives
- Motivic development (augmentation, diminution, polyrhythms, ostinatos)
- Underlying rhythmic pulse (syncopations, hemiola, steady versus disjunct, free)
- Important motion, rhythmic patterns (energy, drive)
- Macro rhythmic structures, micro rhythmic structures
- Cross rhythms, large rhythmic groupings

Texture/ Orchestration[123]

- Polyphonic, homophonic, monophonic
- Density
- Timbre of each line, groups, sections (mixing or distinct)

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[120] Battisti and Garofalo, *Guide to Score Study*, 30. Hunsberger and Ernst, *The Art of Conducting,* 52. Kohut and Grant, *Learning to Conduct and Rehearse*, 92. Prausnitz, *Score and Podium,* 39.

[121] Barber, "Influencing Sound", 150. Battisti and Garofalo, *Guide to Score Study*, 30. Hunsberger and Ernst, *The Art of Conducting,* 53. Kohut and Grant, *Learning to Conduct and Rehearse,* 93.

[122] Battisti and Garofalo, *Guide to Score Study,* 31. Kohut and Grant, *Learning to Conduct and Rehearse,* 93.

[123] Battisti and Garofalo, *Guide to Score Study*, 31. Hunsberger and Ernst, *The Art of Conducting,* 53.

- Registers
- Use of percussion
- Doublings, instrumental changes

Activities and Assessment:

- Reduce the full score to a two hand version at the piano- (see where the doublings are that can be eliminated, or see how multiple parts are playing the same note of the chord)
- Play in the correct register each part that is out of singing range

Details[124]

- Cues
- Articulation markings
- Dynamic markings (dynamic plan- climaxes, coloristic dynamics- sfz)
    - Loudest and softest points
    - Balances within each phrase
- Bowings
- Fingerings
- Special effects
- Special instructions

Interpretation[125]

There is a need to put all the pieces of the analysis back together again.

Comparisons should be made between the different elements of score study.
Questions should continue to be asked.

- How does the harmonic structure affect the melodic structure?
- Does the harmony support or negate the formal points?
- What does the rhythmic character bring to the plate?
- How do details at the small phrase level relate to the larger form?
- How do specific chord progressions relate to the larger tonal movement of the piece?

Compare or compile different charts or at least different information from different charts into one to see how things affect each area.

Interpretation questions to answer

- What is the tempo of each section?
- What is the phrasing? (melodic, harmonic, rhythmic)
- Dynamics (vertical, horizontal)
- Timbres and Textures
- What is the mood?

[124] Battisti and Garofalo, *Guide to Score Study,* 32. Kohut and Grant, *Learning to Conduct and Rehearse,* 95.
[125] Battisti and Garofalo, *Guide to Score Study,* 54-56. Hunsberger and Ernst, *The Art of Conducting,* 53.

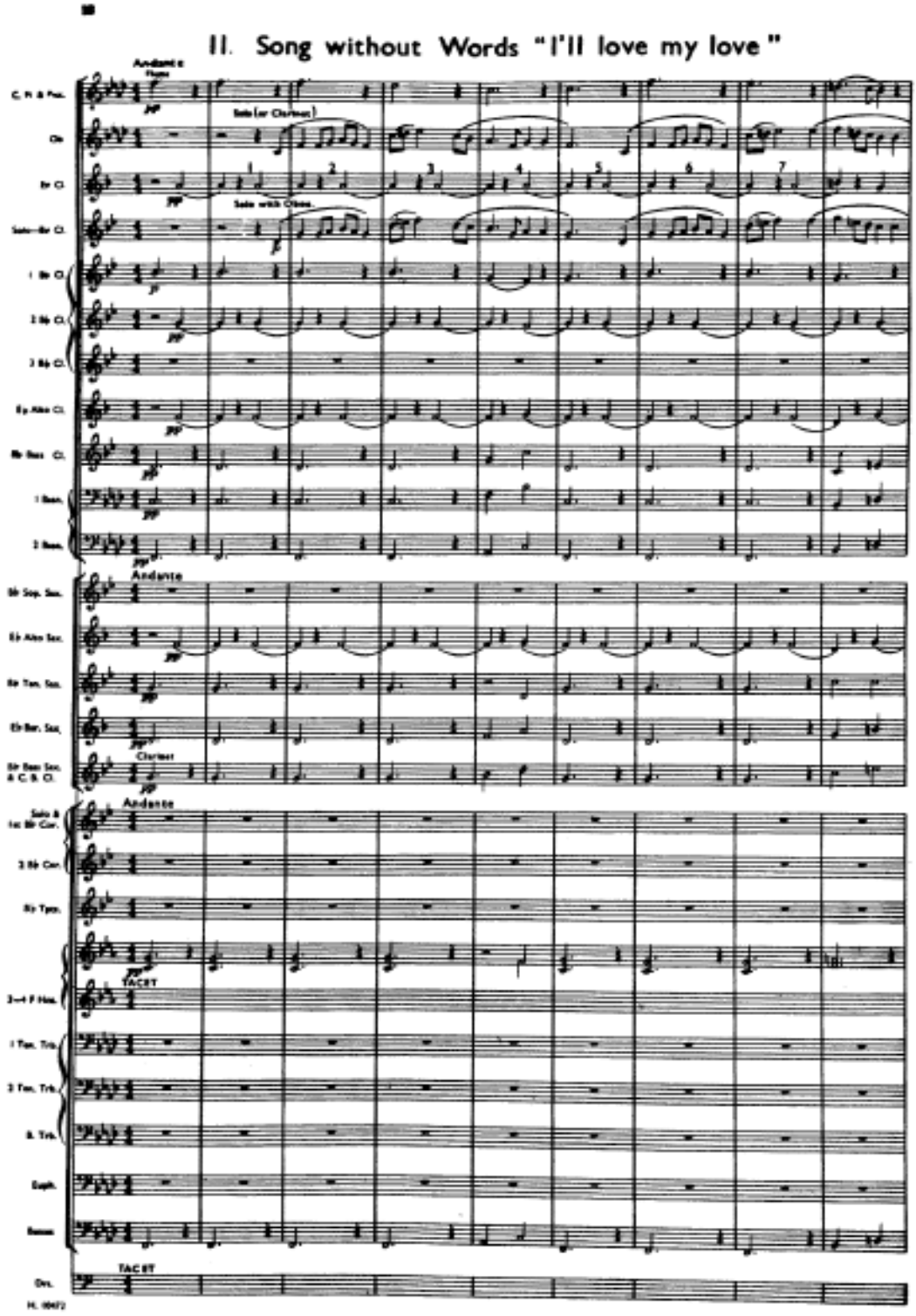
- What is the emotional content?
- What is the character or dramatic content?
- How does the structure evolve?
- What characteristics should be emphasized or projected?

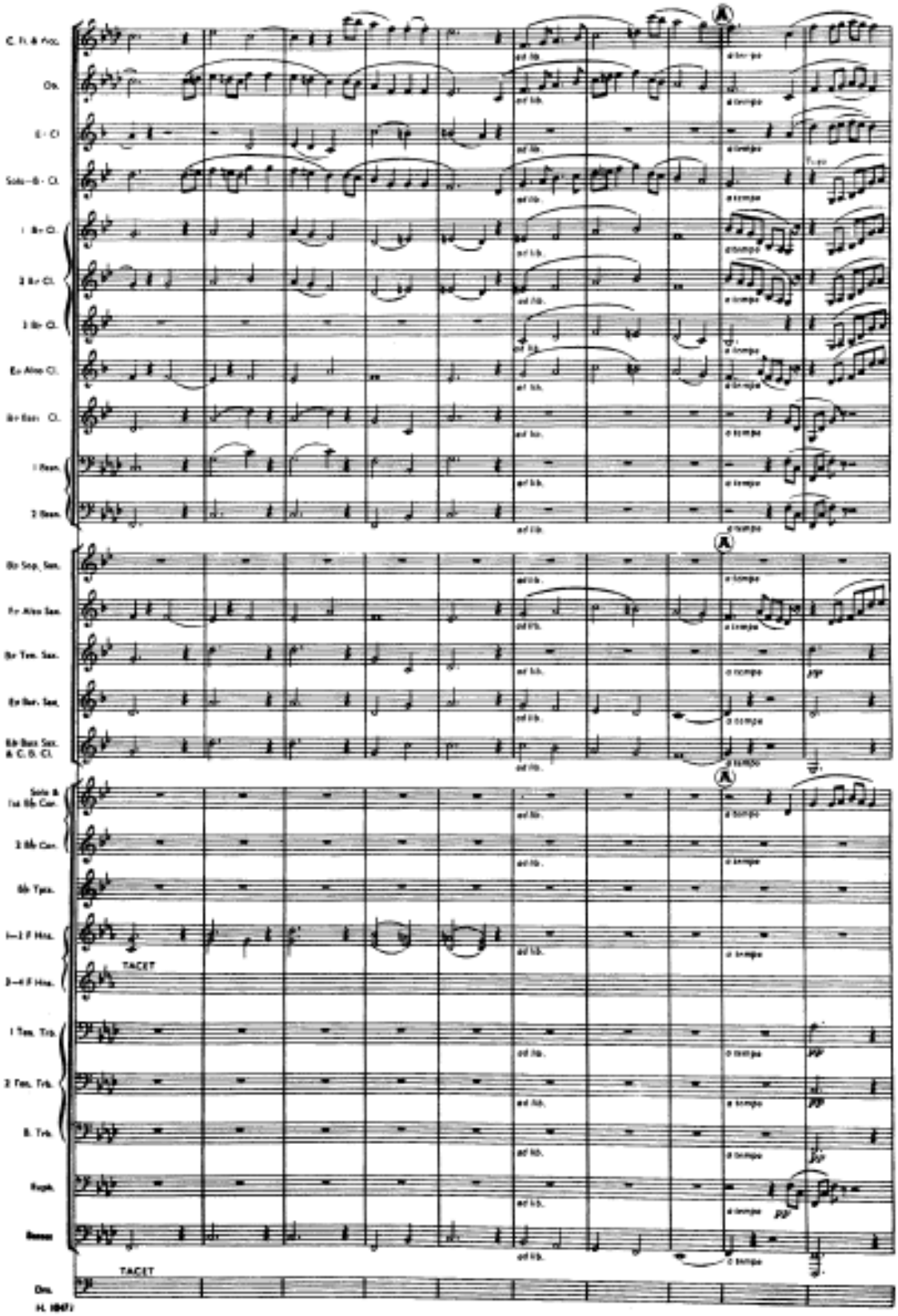
Activities and Assessments:

- Be able to answer in writing or on the podium all the questions above
- Perform (demonstrate) with singing, your interpretation of the shape of the phrase, the articulation of a part, the dynamic contour, the rhythmic energy.
- Show with the body the feel of your interpretation
- Talk through musical descriptors/ relate these to motion descriptors to make the connection
- Written description of how you studied the score and what elements lead you to interpretive decisions
- Discuss stylistic features of the example to be conducted
- Group feedback on what is being conducted. Can they see and articulate in words what the conductor is trying to portray?

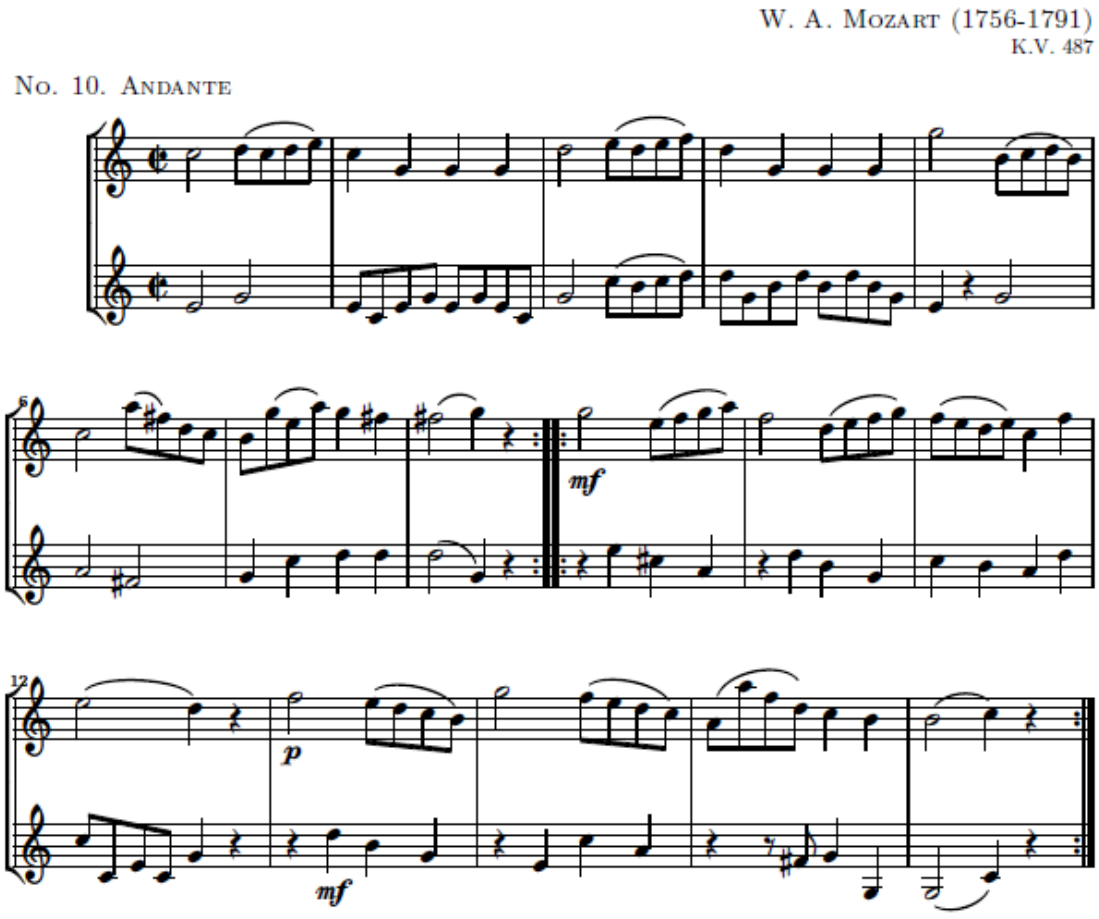
APPENDIX B: SCORE EXCERPTS

Holst, "Song without Words" from the *Second Suite in F*, movement 2 excerpt

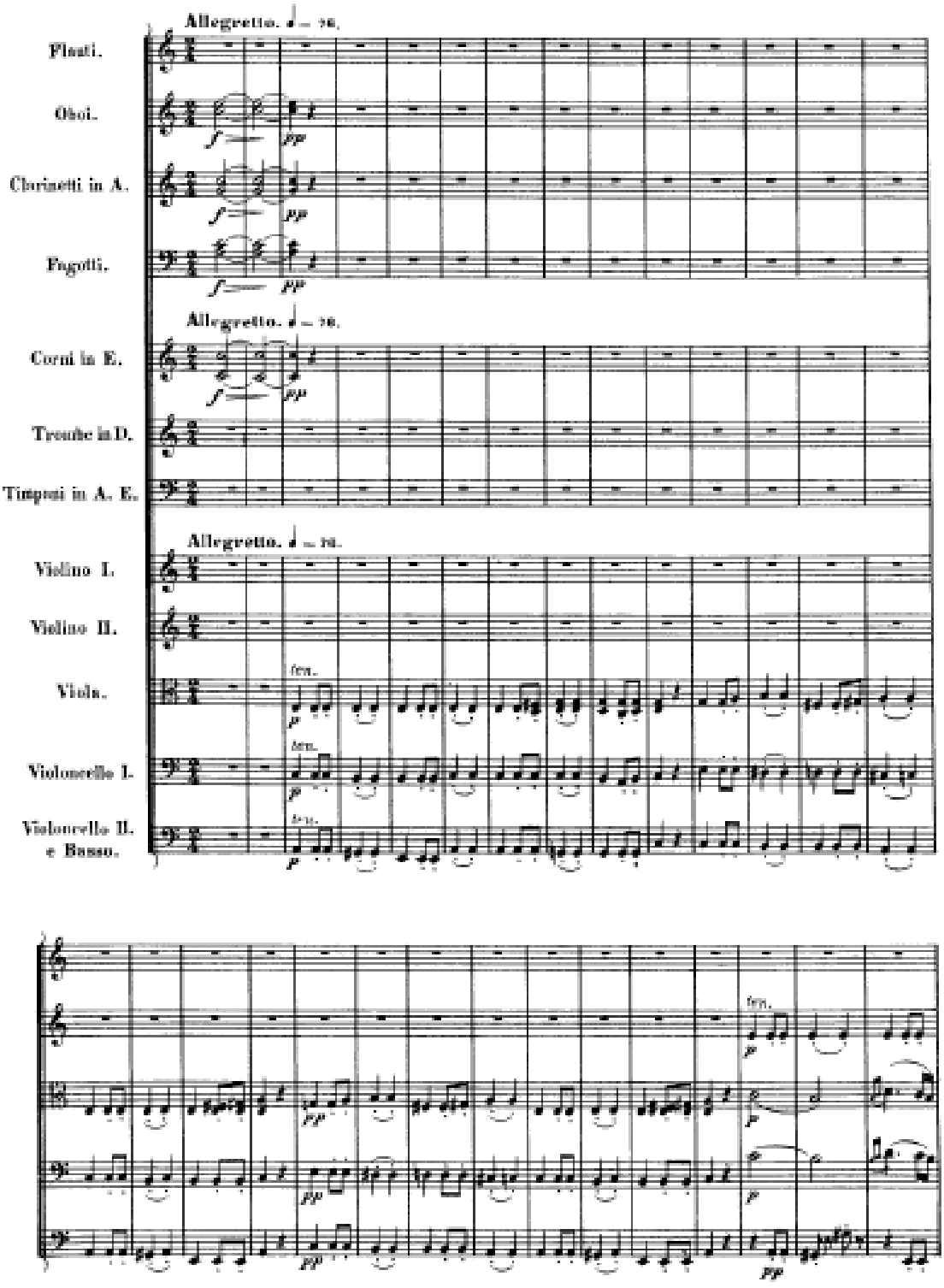


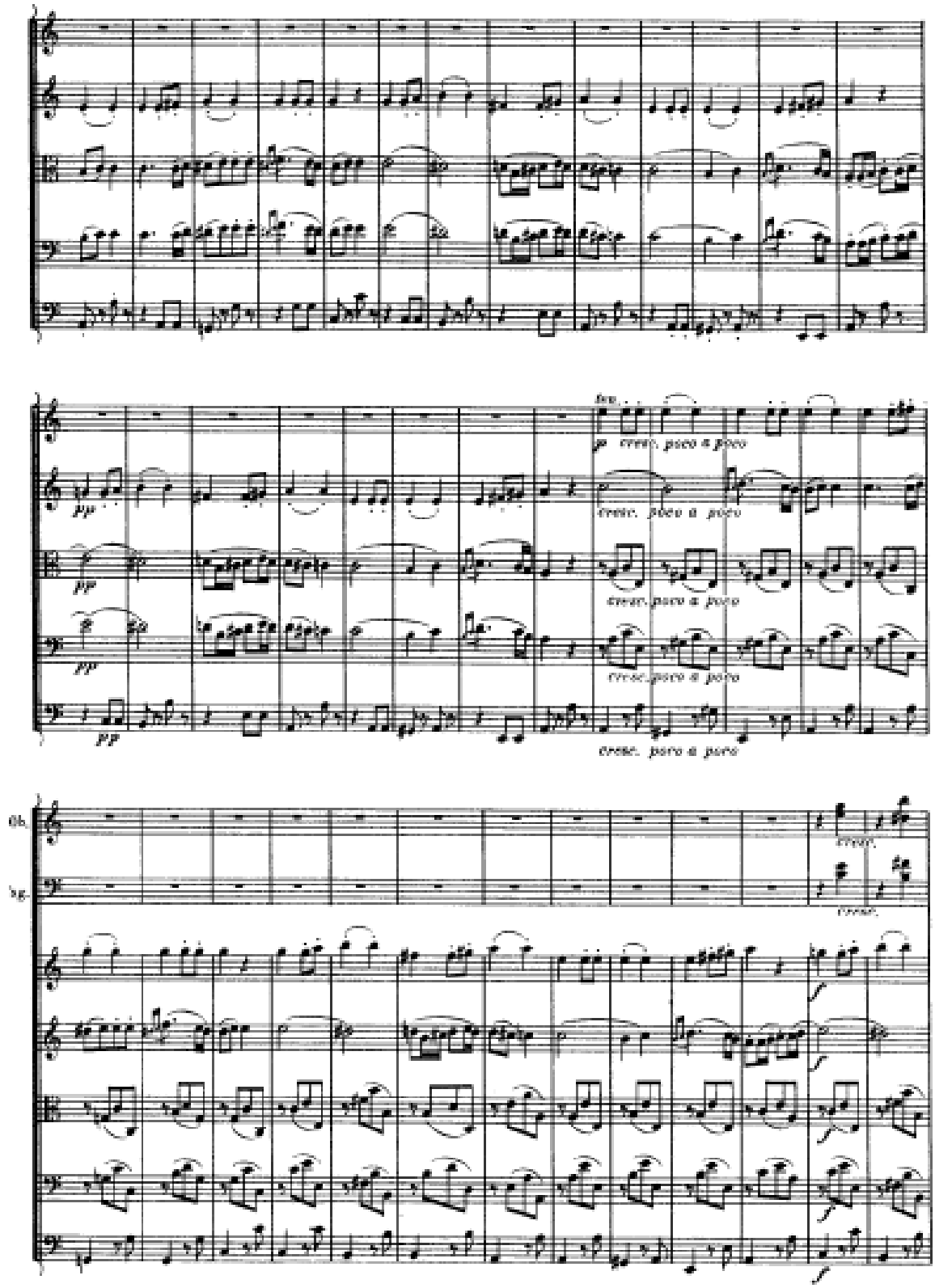

C. Fl. & Picc.
Ob.
E♭ Cl.
Solo-B♭ Cl.
1 B♭ Cl.
2 B♭ Cl.
3 B♭ Cl.
E♭ Alto Cl.
B♭ Bass Cl.
1 Bsn.
2 Bsn.
B♭ Sop. Sax.
1st Alto Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Bass Sax. & C. B. Cl.
Solo & 1st B♭ Cor.
2 B♭ Cor.
B♭ Tpts.
1–2 F Hns.
3–4 F Hns.
1 Ten. Trb.
2 Ten. Trbs.
B. Trb.
Euph.
Basses
Dns.
TACET
TACET
A
a tempo
ad lib.

Mozart, K. 487- Duo for Two Horns

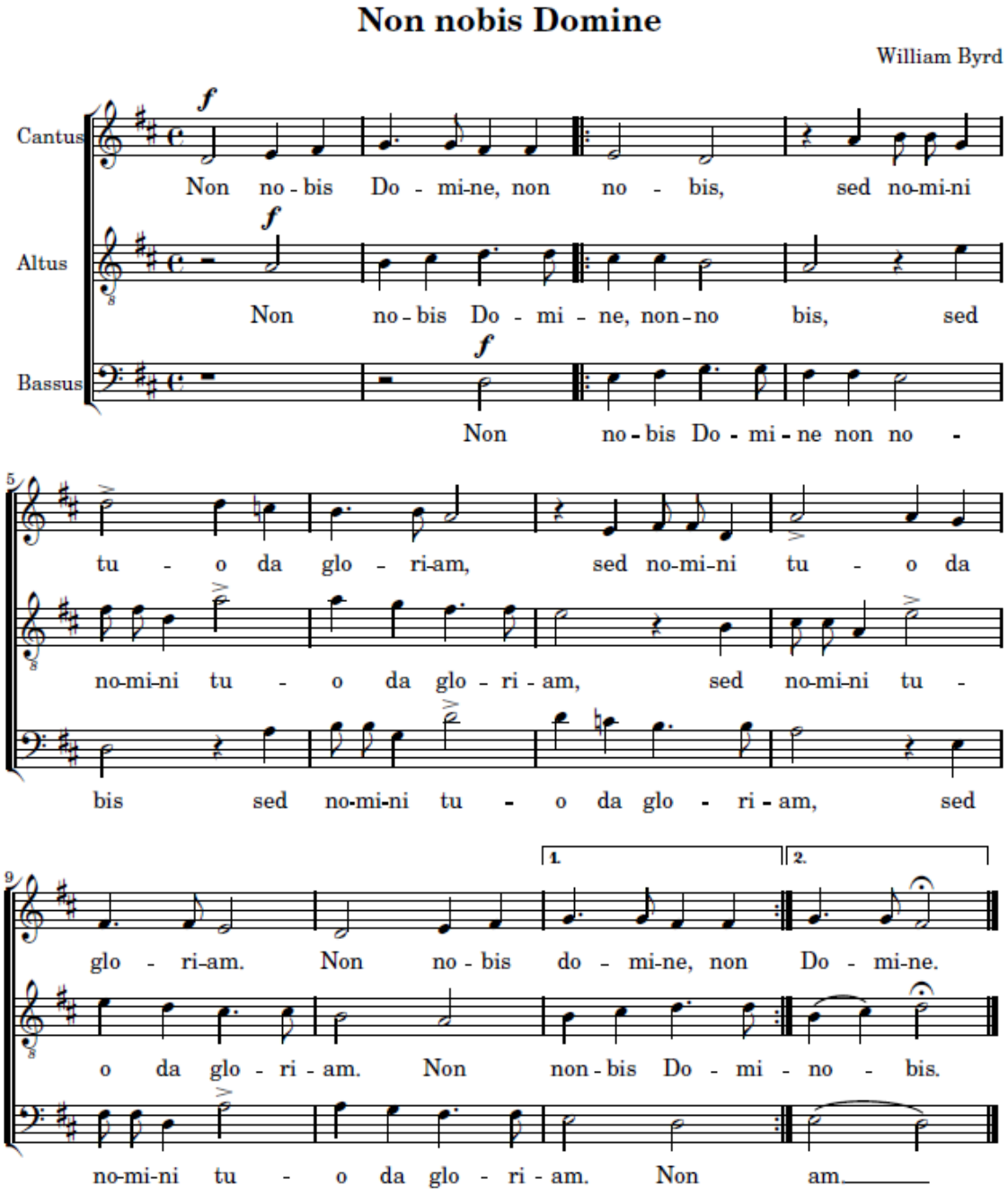


Beethoven, Symphony No. 2, movement 2 excerpt

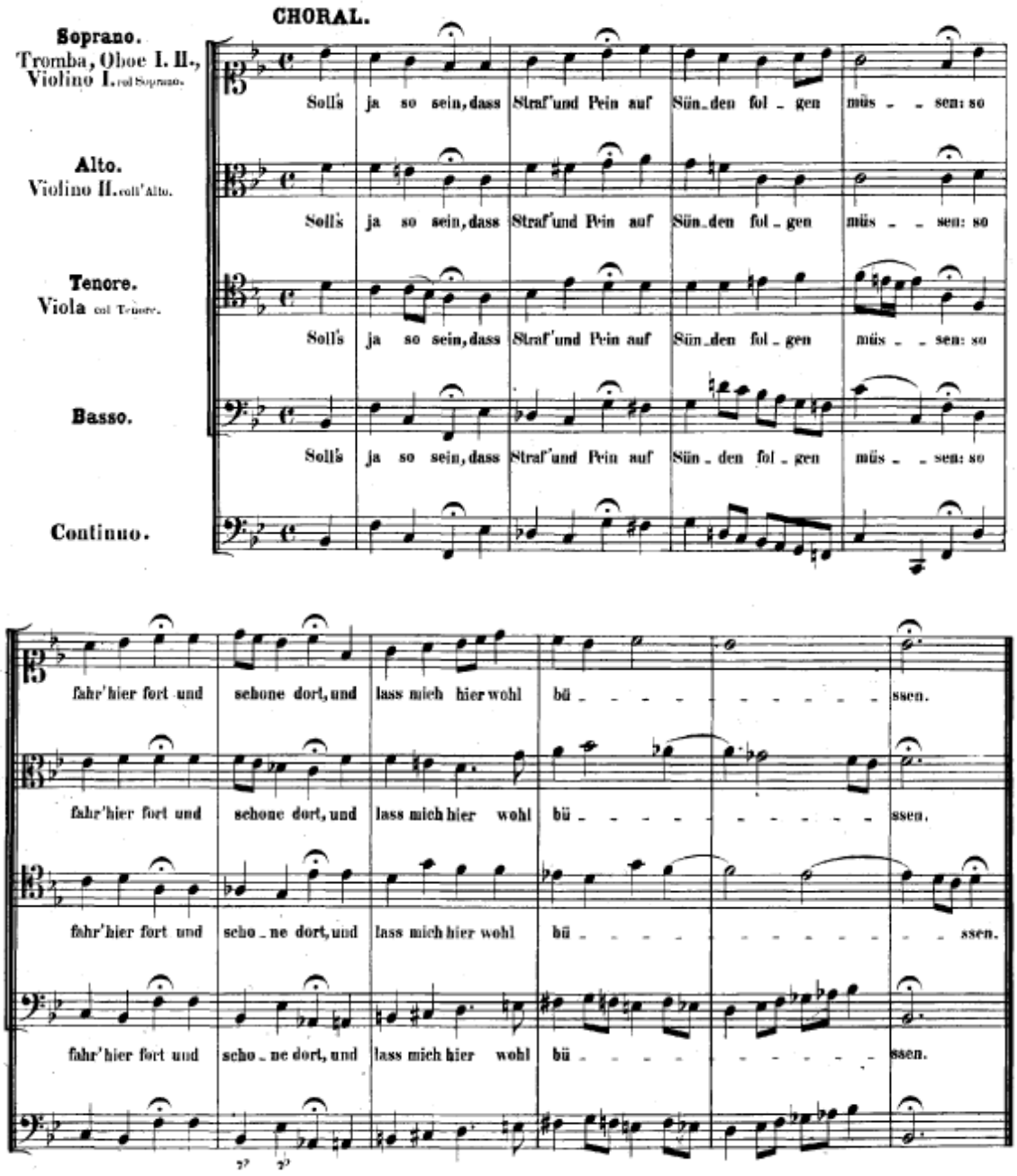



pp
cresc. poco a poco
Ob.
Bsn.

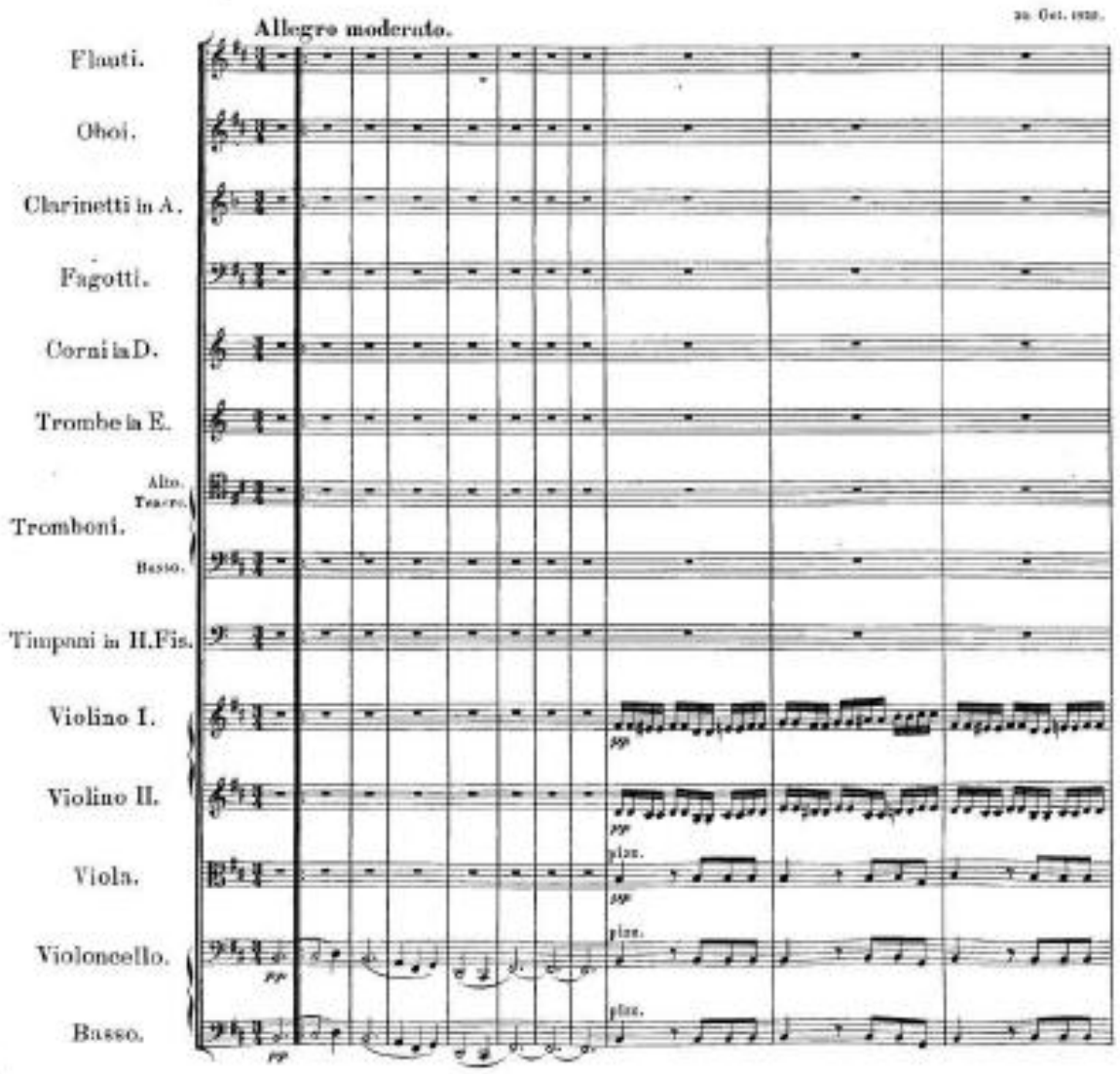
Byrd, *Non Nobis, Domine*

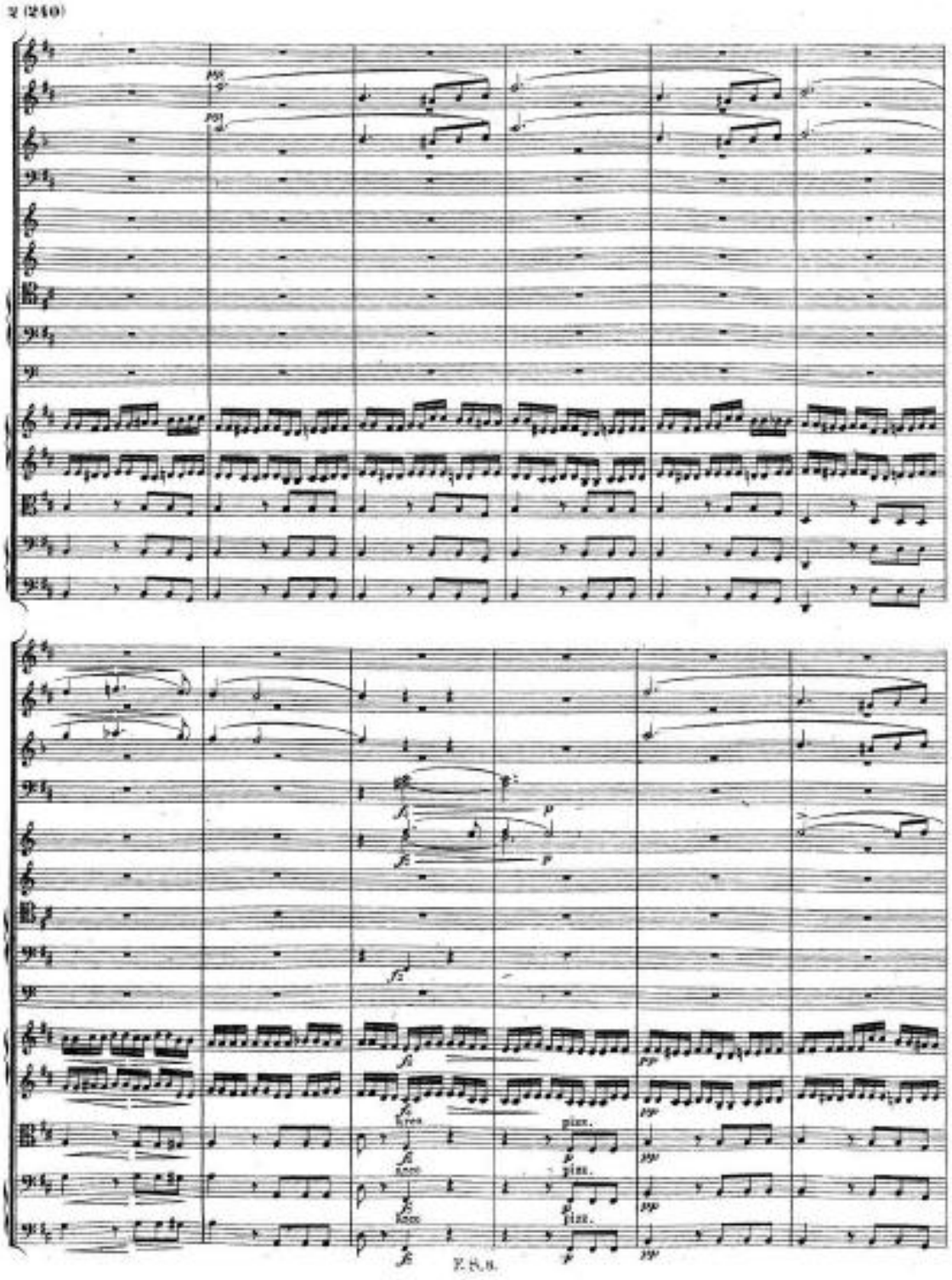


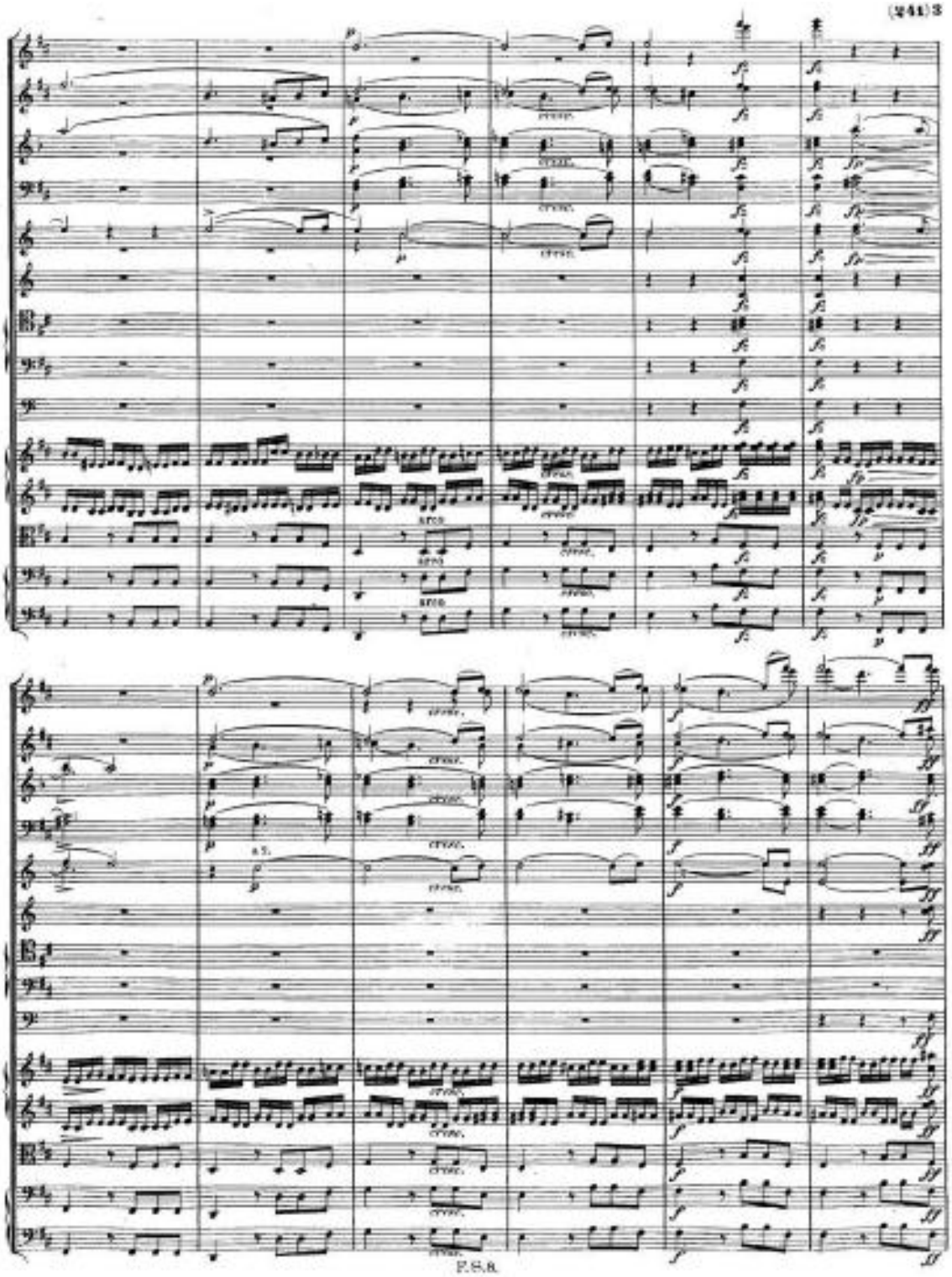
Bach, “Ach, Gott und Herr” from Cantata 48



Schubert, Symphony No. 8, movement 1 excerpt




2 (240)
pp
pp
f
p
fz
fz
fp
fp
fp
pp
pp
pp
pp
pizz.
pizz.
pizz.
arco
arco
arco
fz
fz
fz
p
V. S. o.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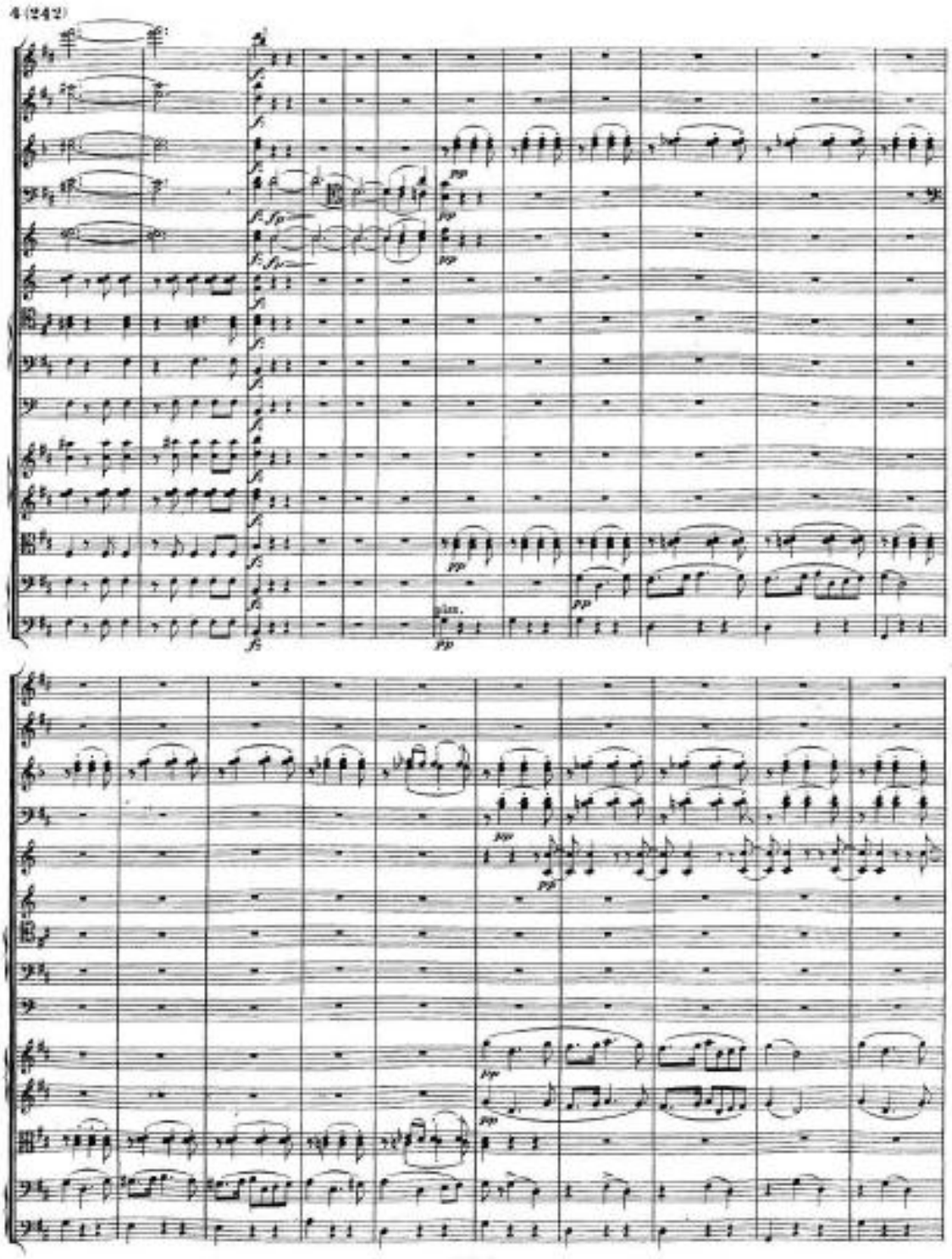
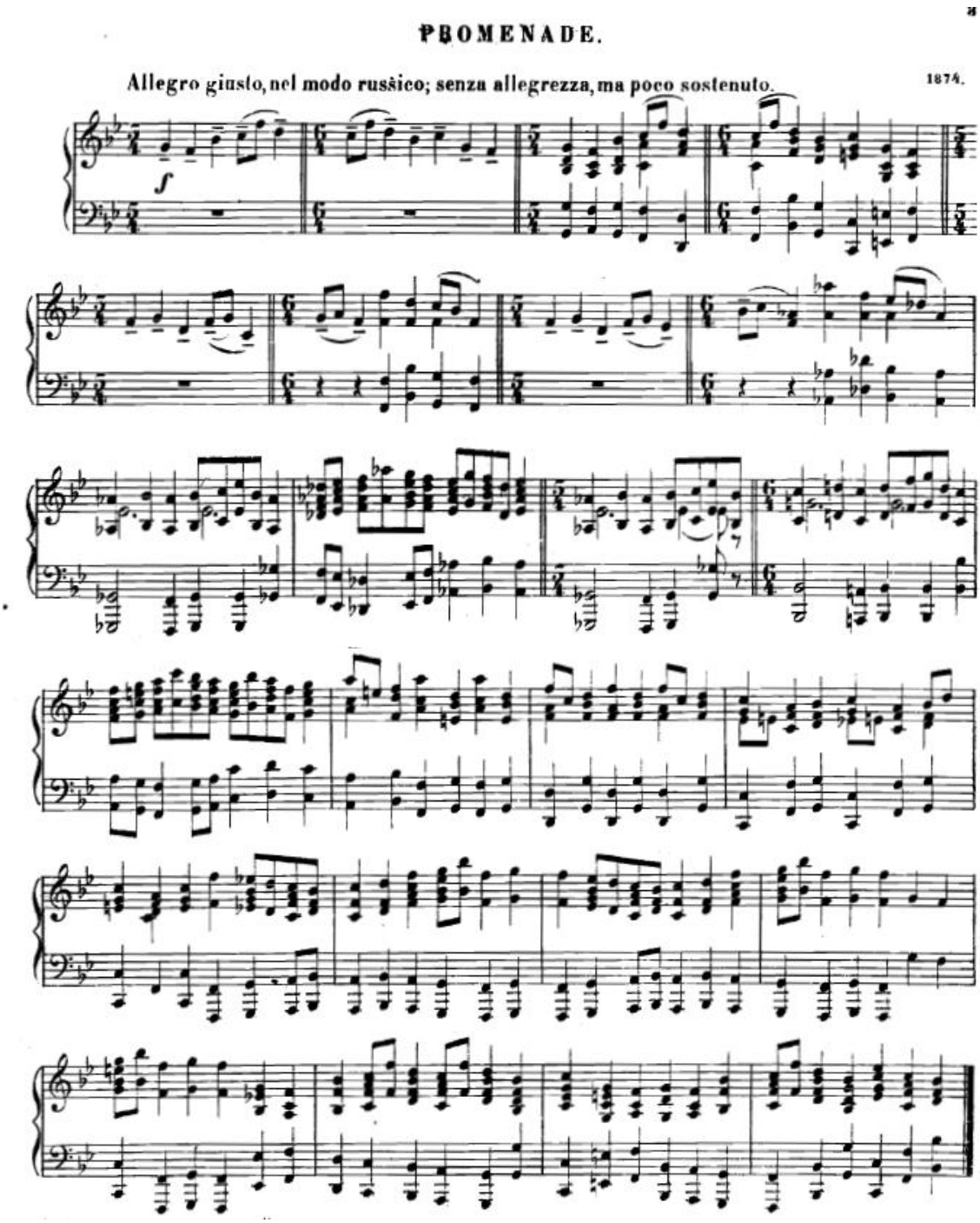
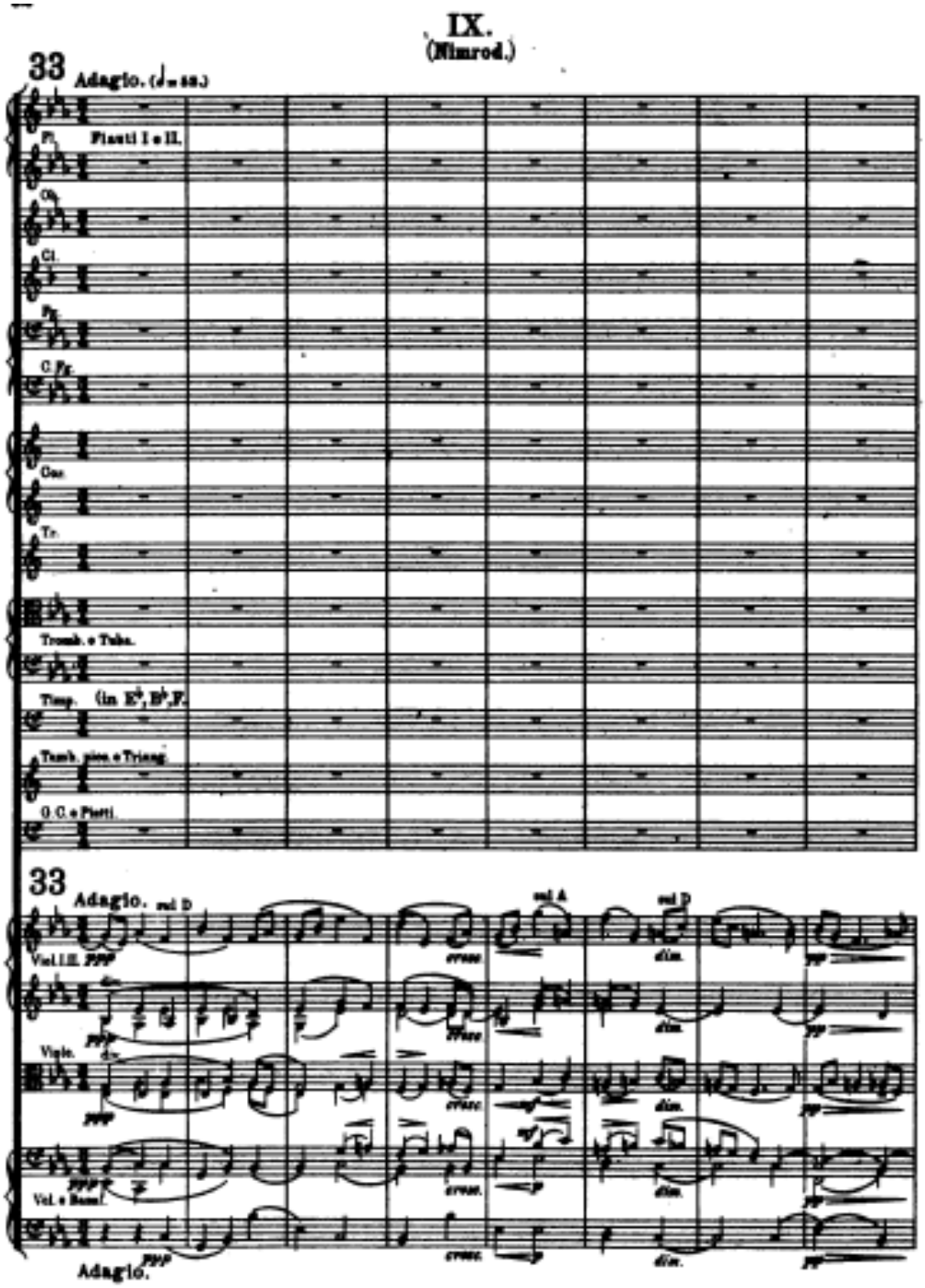
P.S.S.

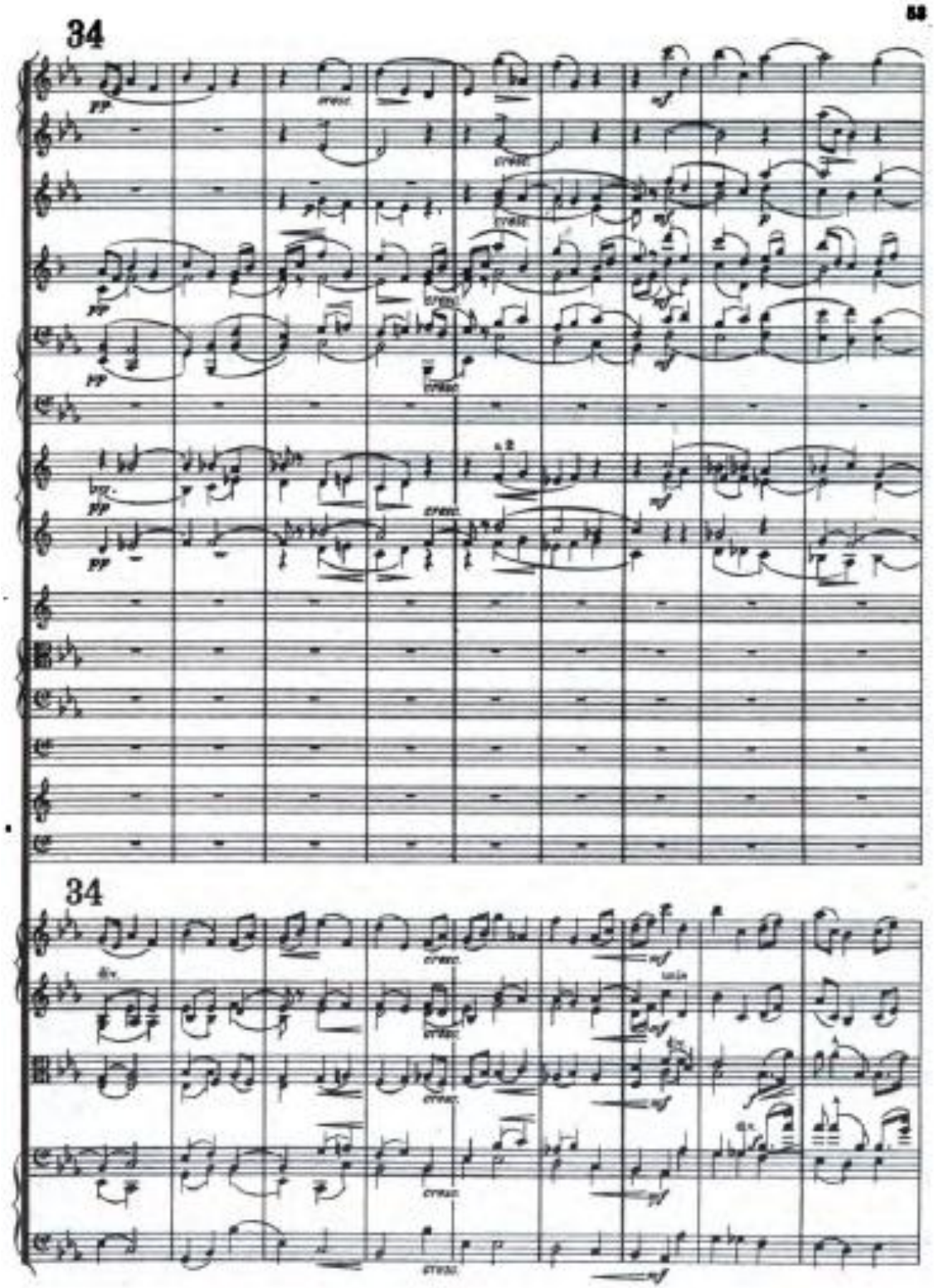

4 (242)

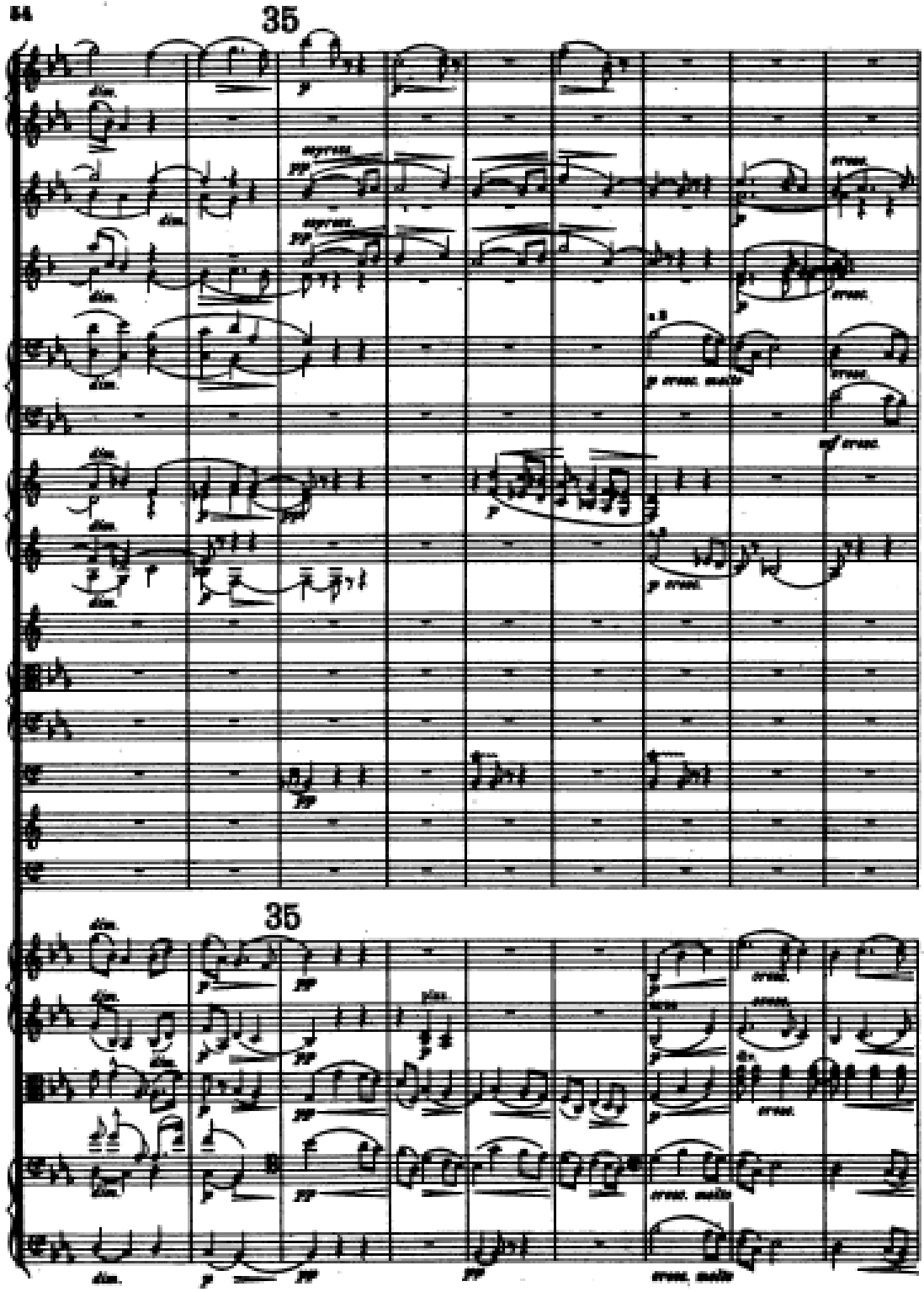
Mussorgsky, “Promenade” from *Pictures at an Exhibition*



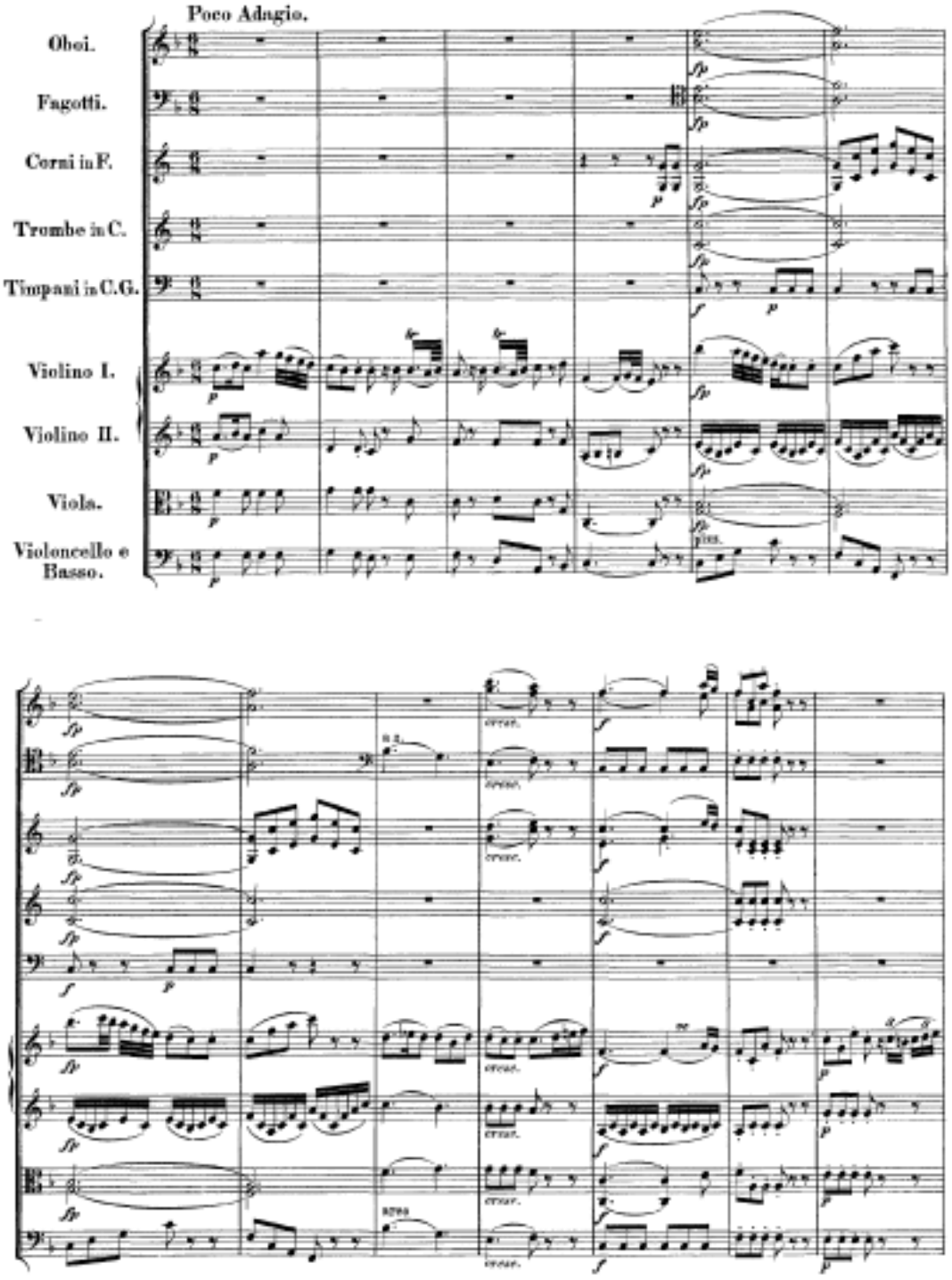
Elgar, “Nimrod” excerpt from the *Enigma Variations*



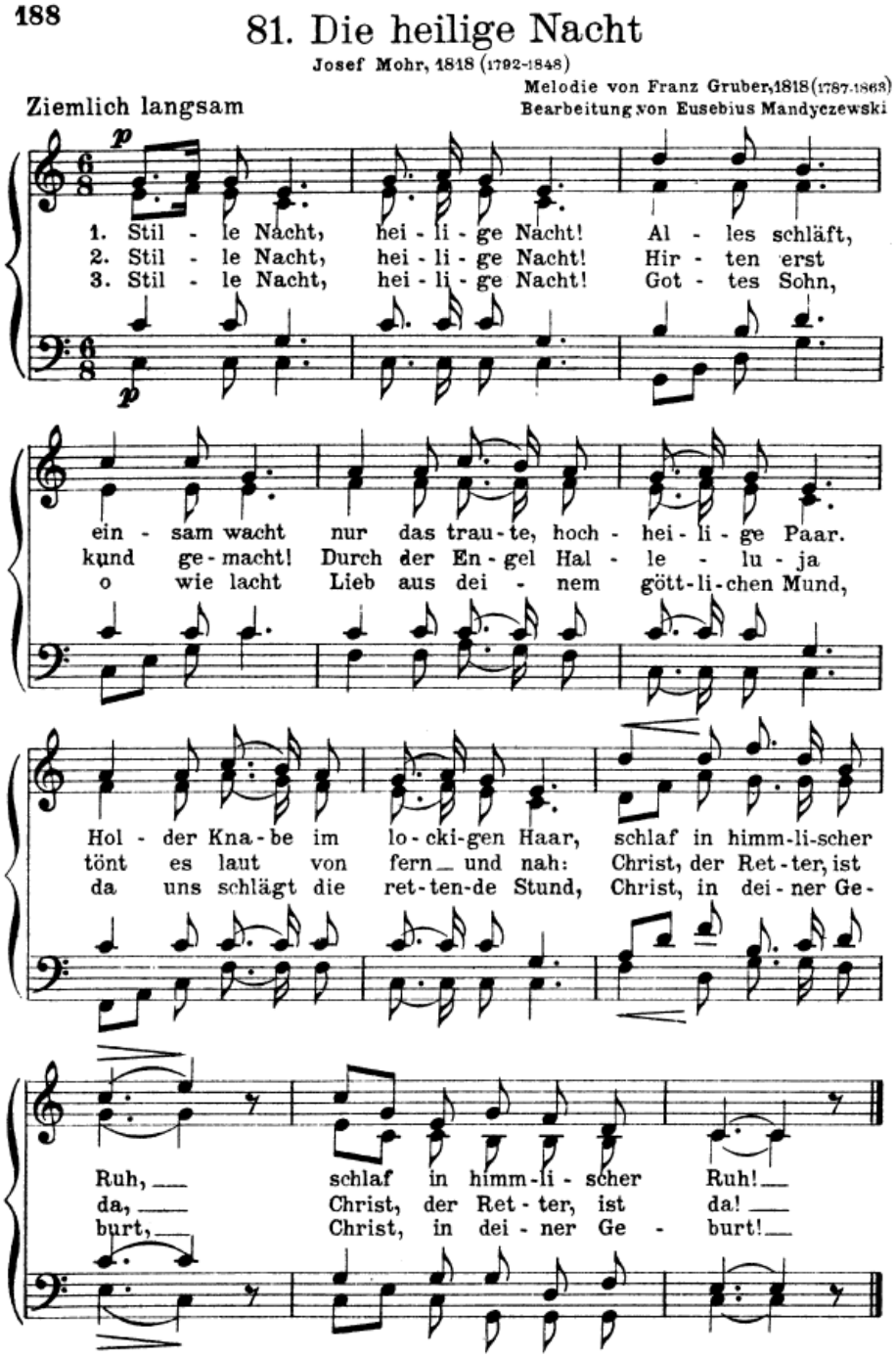

34
58
34


84
35
35

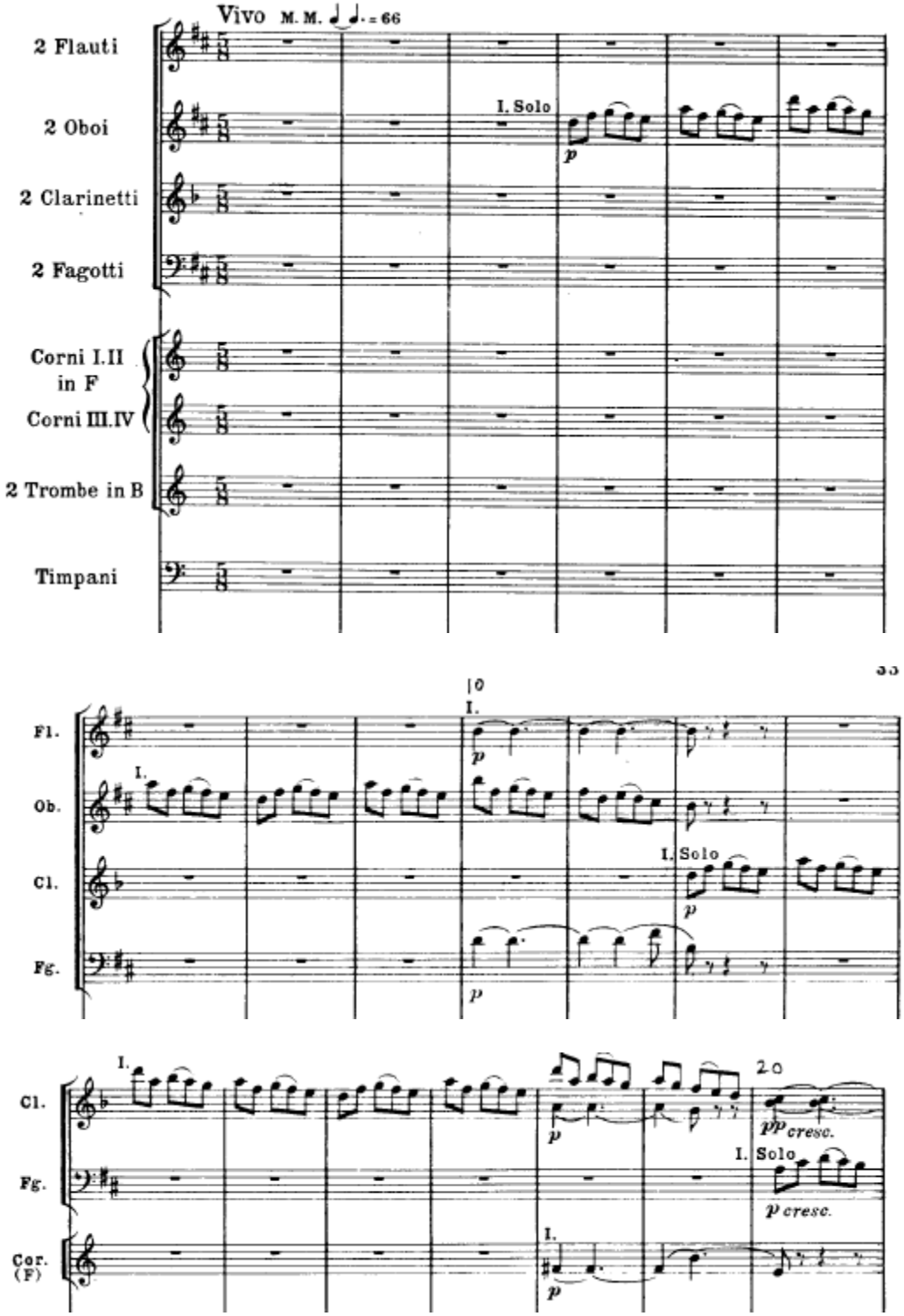
Mozart, Symphony No. 36, movement 2 excerpt

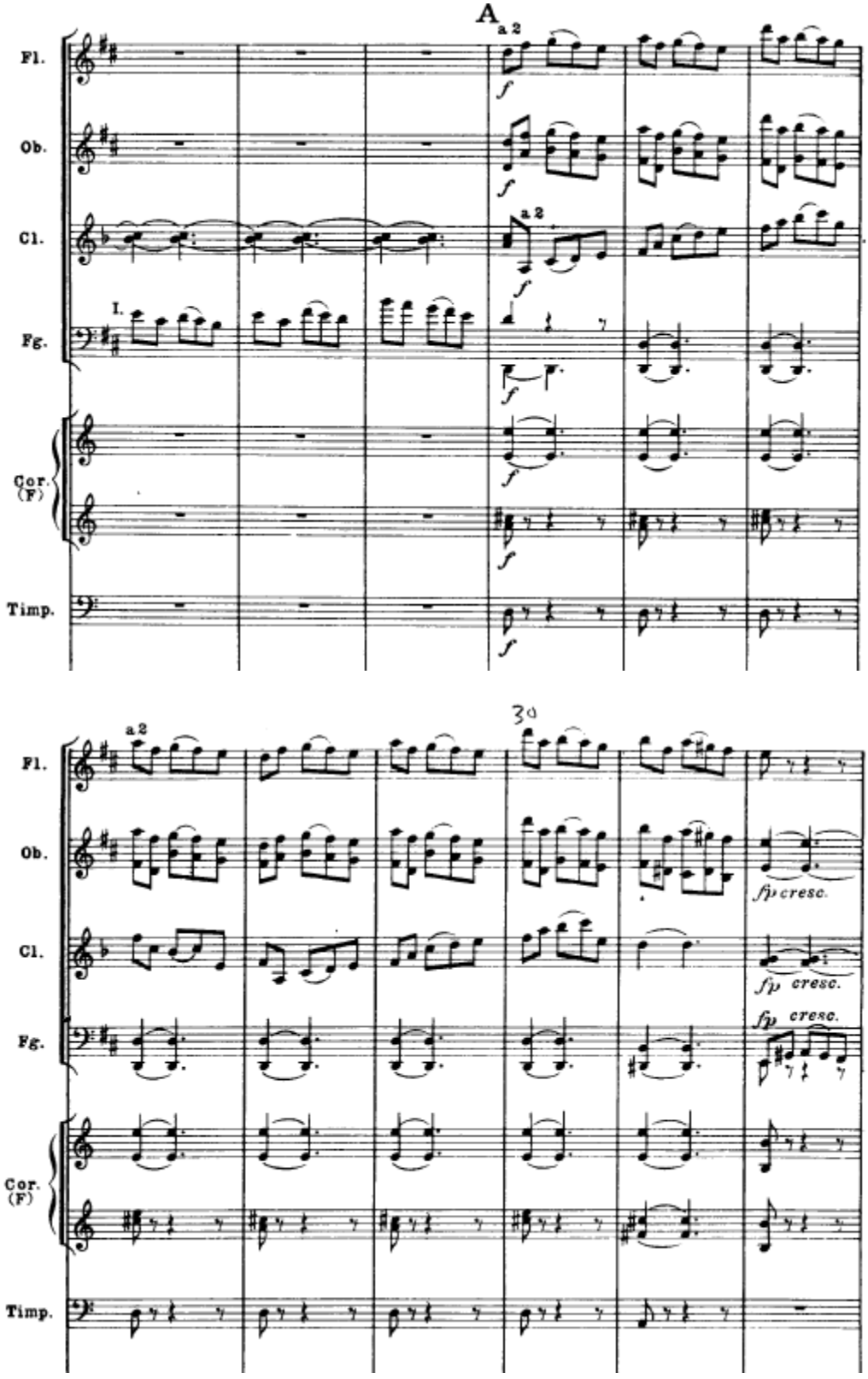


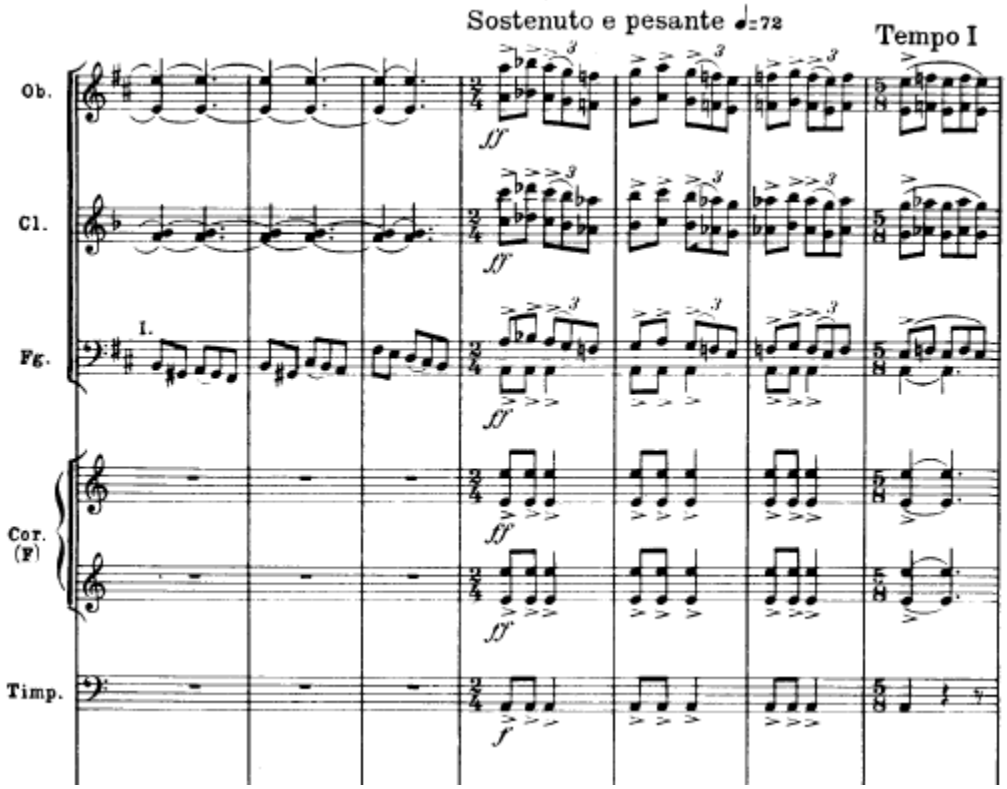
Gruber, “Silent Night”



Borodin, Symphony No. 3, Scherzo excerpt




A
a 2
Fl.
Ob.
Cl.
Fg.
I.
Cor. (F)
Timp.
30
fp cresc.


Sostenuto e pesante ♩=72
Tempo I
Ob.
Cl.
Fg.
I.
Cor. (F)
Timp.
ff
f

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